Miller

VI 10

A METHOD

...FOR...

THE PIANO

...FOR...

LITTLE CHILDREN

....BY....

Jessie L. Gaynor

PRICE, ONE DOLLAR

THE JOHN CHURCH COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 CHESTNUT STREET
• PHILADELPHIA •

SHATTINGER'S
331-39 ARCADE BLDG.—ST. LOUIS, MO.

D

A METHOD FOR THE PIANO FOR LITTLE CHILDREN

A transcription to the printed page of the success of a plan by which little children quickly and comprehendingly learned the meaning of the keyboard and gained an intimate knowledge of music.

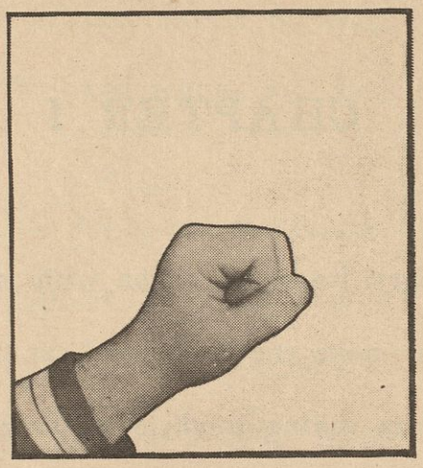
.....By.....

Jessie L. Gaynor

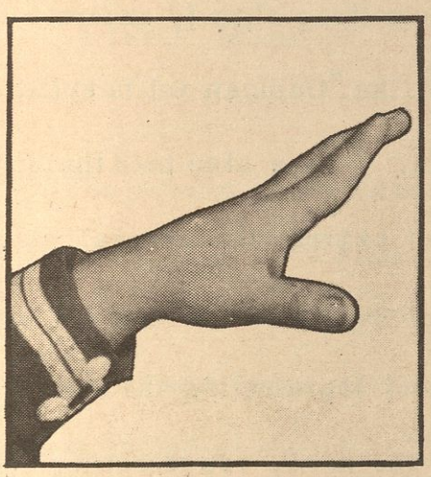
PRICE, ONE DOLLAR

THE JOHN CHURCH COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 CHESTNUT STREET
+ PHILADELPHIA +
Printed in U. S. A.

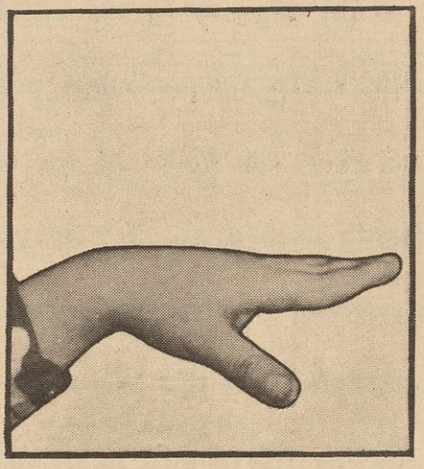
Copyright MCMXXI by The John Church Company
International Copyright



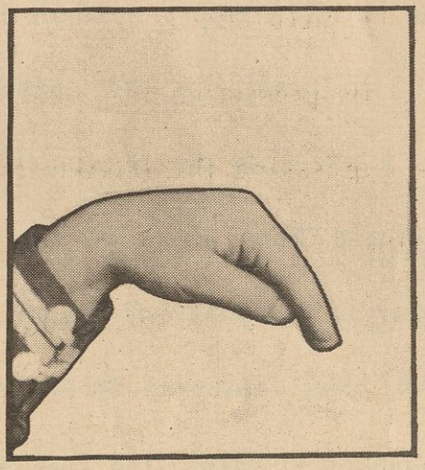
DO



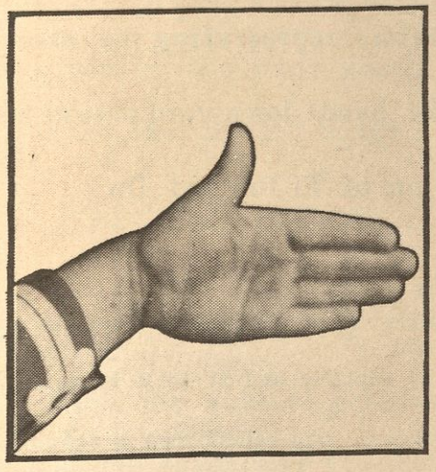
RE



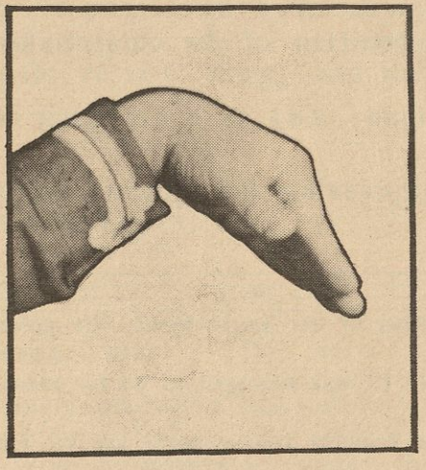
MI



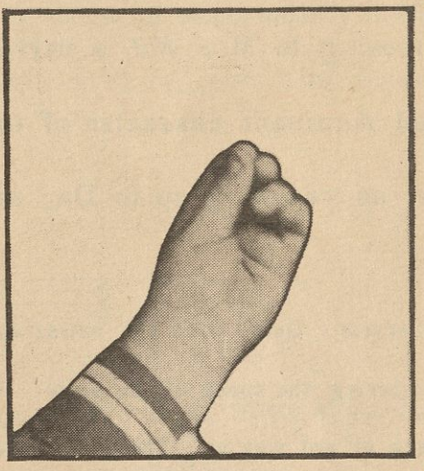
FA



SOL



LA



TI

PIANO METHOD

CHAPTER I

The idea in these preliminary lessons, which with most children should extend over a period of three months, is to make the first work at the piano easier, and accomplished with intelligence. Before taking a child to the piano, it has been my custom to give a short course in ear training, so that when the notes were presented they would not be mere empty symbols but would signify to the child something already understood.

In presenting the tones of the scale I have made use of the *Guidoan sol fa syllables as expressing the relationship between the tones of the scale. I have also used the John Curwin hand signs for the syllable names as they very well express the general character of the tones of the scale: *Do,* as a final and decided tone expressed by the closed fist; *Re,* expressed by the upward slant of the outspread hand representing the tone progressing upward from Do; *Mi,* by the horizontal position of the hand, representing the quiet character of that tone; *Fa,* reaching down toward Mi, representing the tone as progressing to Mi; *Sol,* a vertical position of the outstretched palm, representing the strong and dominant character of the tone; *La,* as a dropping of the hand downward toward Sol; *Ti,* as reaching up to Do, so expressing the upward inclination of Ti toward Do.

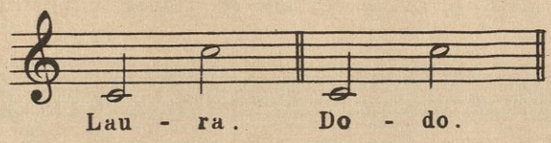
**Footnote:* Guido used the initial syllables of the Latin hymn "Ut queant laxis" as a convenient form for remembering the tones of the scale. Later Ut was changed to do for reasons of euphony and si to ti because the sharp of sol was si. These names were brought into general use by John Curwin who established a school of tonic sol fa in England. For further reference see Grove's dictionary and Matthew's history of music.

18461-54

The model melodies which follow, should be sung by the teacher, first with the words, then with the syllables, using the hand signs, and each thoroughly learned by the pupils before giving a new melody.

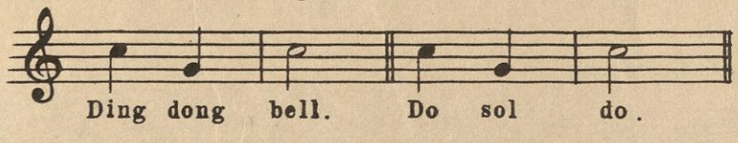
The child's natural voice lies high and the teacher—whether using piano, pitch pipe or the voice should be guided primarily by the comfort of the child in pitching the melodies for dictation. The difficulties of sharps and flats will not arise as all the preliminary work is done away from the piano. When the pupil goes to the piano the melodies can be transposed into keys which will prove most simple.

FIRST MELODY:



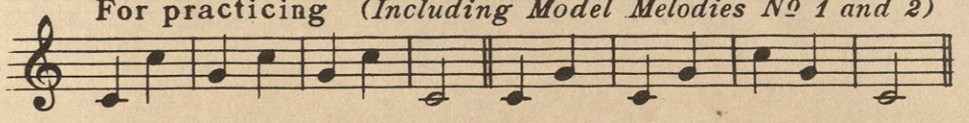
The octave is introduced first, because a large interval is more easily recognized by the ear. The hand signs to be taught with this melody are the closed fist held down low for low Do and high for high Do. Any two syllable name as *Mary* or *Agnes,* can be used instead of the name *Laura,* so long as the accent is the same. No more than two of these melodies should be given at one lesson as it is essential that they should be mastered one at a time. The intervals should be sung by the teacher *without* the syllable names, to be recognized and repeated by the pupil *with* syllable names. Then the same melody should be given by the hand signs for the child to sing, and then let the *child* give the hand signs as the teacher sings.

SECOND MELODY, *(Introducing Sol):*



For the sake of practise, many melodies should be constructed out of these syllables so that the child may recognize them in whatever order they may be used:

For practicing *(Including Model Melodies Nº 1 and 2)*

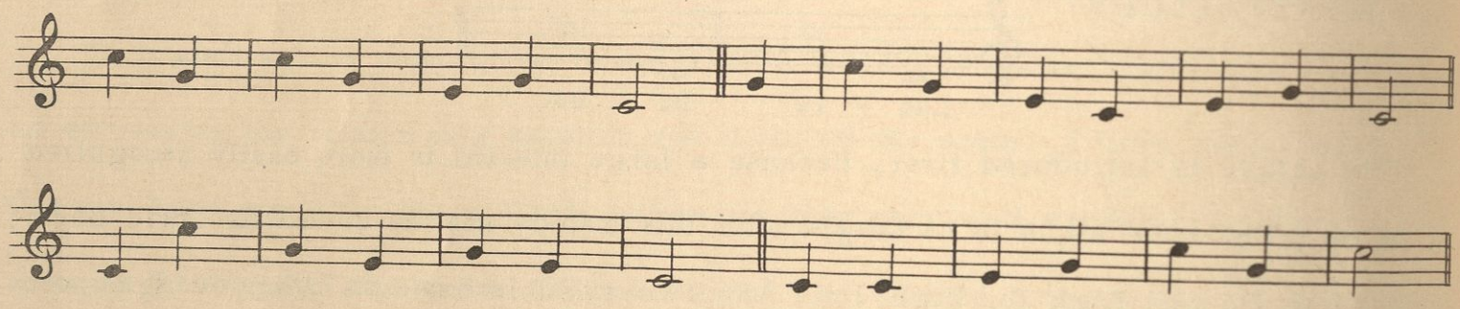


Teachers should write and keep on hand a number of these practise melodies for use in the class.

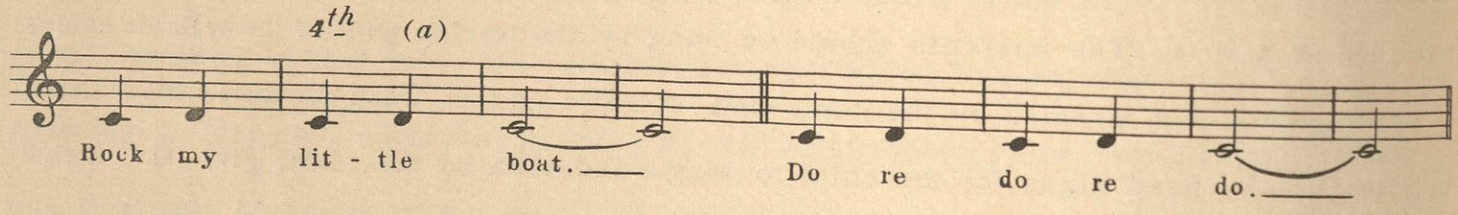
THIRD MELODY *(Introducing Mi):*

For Practicing *(Including Model Melodies 1, 2 and 3)*

To be sung by the teacher, repeated by the pupil and syllables fitted to the melody.



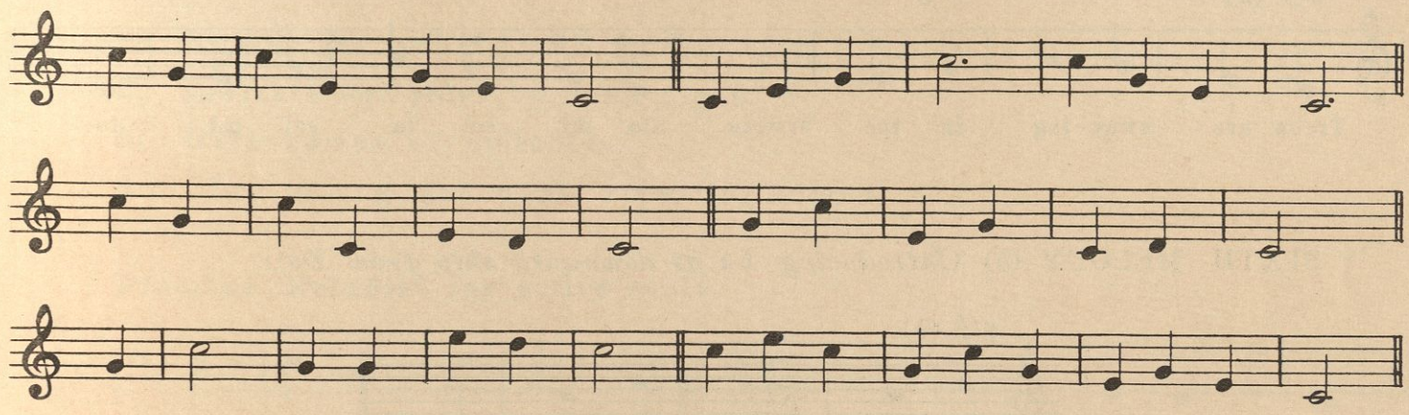
FOURTH MELODY *(a) (Introducing Re as upward tone from Do):*



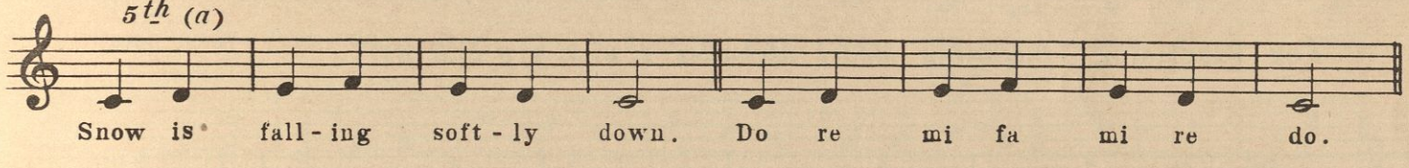
FOURTH MELODY *(b) (Introducing Re as between Do and Mi):*

Model 4 (b)

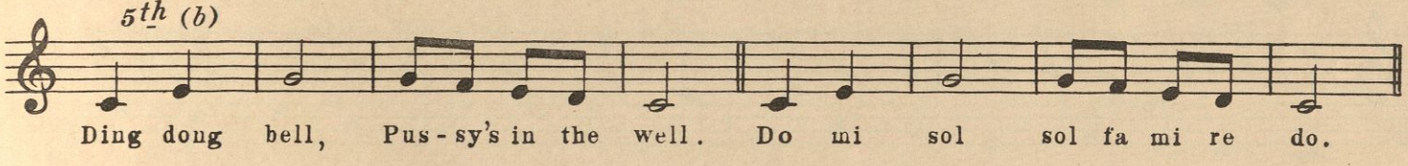
For Practicing (*Including Model Melodies 1, 2, 3 and 4*):



FIFTH MELODY (*a*), (*Introducing Fa as upward tone from Mi*):

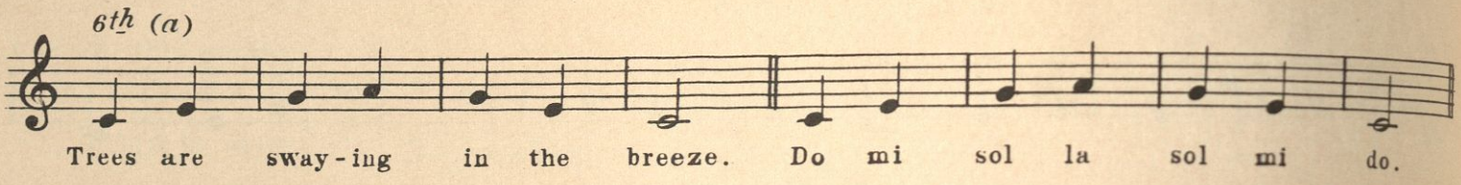


FIFTH MELODY (*b*), (*Introducing Fa falling between Mi and Sol*):

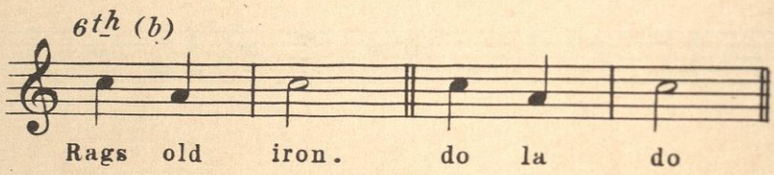


For Practicing (*Including Model Melodies (1, 2, 3, 4 and 5*):

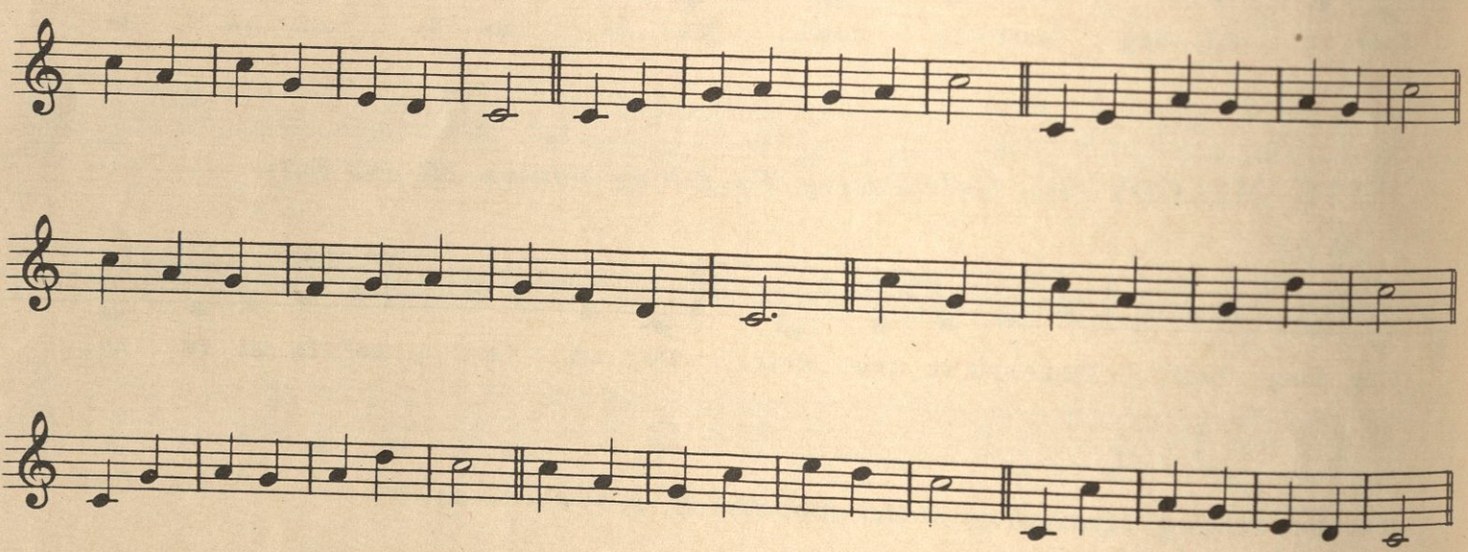
SIXTH MELODY *(a)* *(Introducing La as upward tone from Sol)*



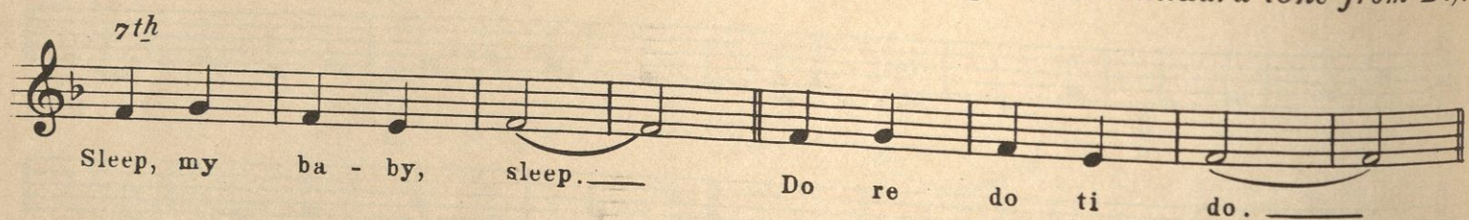
SIXTH MELODY *(b)* *(Introducing La as downward skip from Do)*:



For Practising *(Including Model Melodies 1, 2, 3, 4, 5 and 6)*:



SEVENTH and LAST MODEL MELODY *(Introducing Ti as downward tone from Do)*:



For Practicing (*Including Model Melodies 1, 2, 3, 4, 5, 6 and 7*)

The child should observe this order in the following and similar dictation work.

1. Repeat the melody until he can sing it alone.
2. Indicate syllables by hand signs.
3. Give names of syllables.
4. Clap strong and weak, repeating words.

Practise Melodies for entire scale.

Gai - ly march-ing let us go, As the drum beats fast or slow,
Come and join our mer - ry throng, Join us in a mer - ry song.
O - ver the meadows the leaves go a scam-per-ing, O-ver the fields a - way.
Leaves all to - geth-er like birds of a feath - er, Are fly - ing the Au-tumn day.
Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall.

The hand signs or singing voice should be used in dictating the practise melodies. It is not wise to speak the syllable names as the tones of the teacher's voice, interfere with the accurate hearing on the part of the child, who must have a clear mental ear in order to recognize the tones heard and fit the syllables to them.

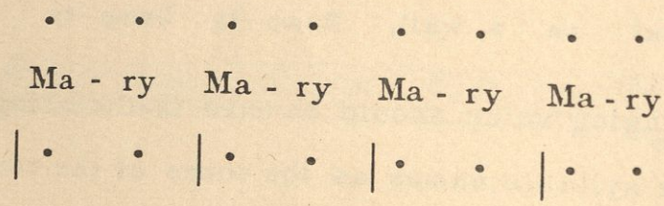
The use of the words, in the foregoing melodies, is, to determine the rhythm. The key in which the model melodies are given should depend on the range of the child's voice. The pitch of Do should be changed often so that they early realize that it is purely arbitrary. There should be no difficulty about this as the subject of notation is not taken up until the syllable names are thoroughly learned.

RHYTHM

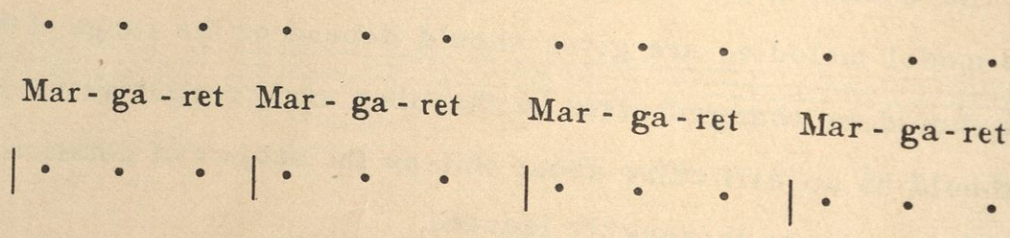
CHAPTER II

The study of Rhythm, which is an inherent part of melody, should be carried on parallel with the work in the first chapter.

Starting with a two syllable word, possibly the name of some member of the class, we ask the children to clap for each syllable. Take the word Ma-ry. The accent falls on the first syllable, so we ask the children to clap loudly for the first syllable and softly for the second. Then explain that the strong clap indicates a strong pulse and the soft clap a weak pulse. Take many words to illustrate this division into strong and weak pulses, as Many, Very, Susan, Harry. Then show that sometimes the weak pulse comes first as in Marie. Have one child go to the blackboard, and write while the others say the words and clap, writing a dot for each syllable. Then draw a perpendicular line in front of the dot, representing the strong syllable, and pointing to the dot representing the weak syllable, as:



Then take a three syllable word as Mar-gar-et. Let them clap as before, showing that Margaret has three syllables, one strong and two weak. Repeat the board work as:



Work out the rhythm of the following words:

beau-ti-ful	Os-car
won-der-ful	An-na
grace-ful-ly	tar-dy
but-ter-fly	John-nie
dain-ti-ly	Bob-by
tel-e-phone	Gay-nor
Jo-se-phine	Ma-bel

Then select other three syllable words and drill the children until they readily hear the difference between the groups of two and of three. After these two groups have been mastered, try words having the weak pulse on the first syllable, as:

Ma-rie	at-trac-tion	cor-re-spond
con-trol	Ma-til-da	in-tro-duce
in-vent	Ken-osh-a	un-der-stand
in-sist	Chi-ca-go	un-der-take
be-low	re-la-tions	in-ter-fere
at-tract	af-fec-tion	in-ter-rupt
	cor-rec-tion	un-der-rate
• | •	• | • •	• • | •

Skip from one to the other until the child can place the dots corresponding with syllables and the bar before the dot representing the strongly accented syllable.

If the children can read, write words on the board and have them make the long line *in front* of the strong syllable and only tap for the weak pulse. After this, take the Mother Goose rhymes, write on the board and let the children recite and clap the rhythm, indicating the strong syllables by the long stroke *in front* of the word to be accented thus preparing them for the use of the bar, used later in note writing. The teacher must invent

many examples in order that the class have much practice in recognizing the strong and weak pulses. All meters used in music writing are a combination of the two and three pulse groups, so that once these are well established, the difficulties of the $\frac{6}{8}$ and $\frac{4}{4}$ rhythms disappear as the first is two groups of three pulse and the second two groups of two pulse rhythm. No one ever learned to play or sing rhythmically through *hearing explanations* of the note values. Rhythm must be *felt* and *heard first,* and *then* the symbols are easily comprehended.

Use verse as

Mary had a little lamb,
Its fleece was white as snow,
And ev'ry where that Mary went
The lamb was sure to go.

Read this through clapping for each syllable and at the word *snow* continue the even claps while the word *snow* is prolonged through 3 claps making the word *and* fall on the weak pulse. You will notice that the word *go* also has the same length as snow.

| Ma - ry | had a | lit-tle | lamb,
Its | fleece was | white as | snow, • | •
And | ev - 'ry | where that | Ma-ry | went
The | lamb was | sure to | go. • | • • ||

Making the dots for each syllable we have

The rests represent each a clap but are signs for silence. One little boy called them "Keep still" signs.

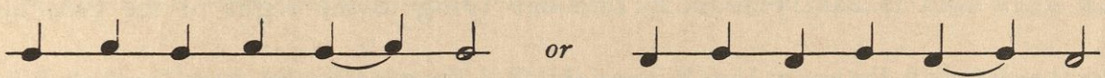
The 𝅗𝅥 half note is the sign for a sound that lasts two claps and the slur connecting it with the next note prolongs it another clap, making the syllable *go* last three claps.

* *Footnote:* For further practise see chapter on Rhythm in Elements of Musical Expression by Jessie L. Gaynor.

NOTATION

CHAPTER III

In presenting the staff, it may sometimes be helpful to write the simplest melody on only such lines and spaces as are needed, as:



Light - ly rocks my lit - tle boat. Light - ly rocks my lit - tle boat.

explaining that we can write Do on a line or in a space as we see fit:

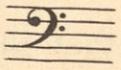
do re mi re do

Then as we need more places for the notes expressing our melodies, we add more lines.

When the children write they should be taught to sing Do as they write it and so with all the syllables, in order that the sound be intimately associated with the symbol. Explain that the piano as well as other instruments, have higher and lower tones than we can sing, so it has been necessary to have many lines and spaces in which to write the notes; that originally, there were eleven lines, but because so many were confusing to the eye, musicians left out the middle one, on which middle C was written, and when they needed to write middle C they wrote in a little line which we call an added line. Because it is written in between the two groups of five lines, it is called middle C.

The child need not know the letter names of the notes on the staff before writing the simple model melodies suggested in Chapter I. The order of writing may be reversed beginning with Nº 7 and going backwards to Nº 1, because it is easier to write tones that follow each other in succession than it is to write skips. All the melodies should

be written in different keys, that the child may understand that with the change in the location of Do, all the other tones of the scale must be changed and written according to their relative position in regard to Do. The signatures need not be learned until we teach the letter names of the keys *on the piano*.

In teaching the letter names of the piano keys, begin with D. It lies between the two black keys and is easily found. The one lying to the right of the two black ones is E, and to the left of the two black ones is C. Then take the ones grouped around the three black ones. To the right is B; to the left is F. On the right of the middle one of the three is A; to the left of the same is G. I do not advise teaching them in the order of the alphabet, as then the children learn but one key and must count up to find all the others. After they have learned the key names on the piano, then explain the clef signs; that curls around the second line and shows that the second line is the place to write G, and so is called the G clef. Also the  having dots on either side of the fourth line, shows us where to write F and is called the F clef. Show them by playing, that the high sounds are written on the G clef and the low sounds on the F clef. Middle C as we have already learned, is written on the little added line between the G and F clefs. Knowing where to write these letters, we may find the places for the rest. Now we can explain that when C is Do, Re is D, and when we change the Do to F, then G becomes Re, etc. "Lightly Rocks my Little Boat," should now be played on the white keys and when the ear discovers that the sound for Re is not high enough, let the child find the black key that will sound right. So we explain that the black keys have no names of their own, but take the name of whatever white key they work for. As in the boat song, when Do is B, then C does not sound high enough and C must ask the black key next higher to take its place.

It is then called C sharp because it is working for C. When we write and play Melody Nº 5(b) starting on F for Do, we discover that B sounds too high and we ask the black key next lower to take B's place. It becomes B flat. Now give the symbols for sharp(♯)and flat (♭), and let the children write them in front of the notes needing sharps or flats.

The notation of the rhythm should be carried on at the same time, with the note writing. A *little* of *each subject* must be *taken up at each lesson*. One clap may be represented by a ♩, the note written on the line or in the space and the stem added later. Start with the word "Mary" which we used in our first rhythm lesson. Let the child write the notes at even intervals on the board, and then indicate the accent by placing the bars before each note representing the strong pulse.

Ma - ry Ma - ry

Then let him add the stems and last of all the double bar at the end. In writing the word Mar-gar-et in notes, we write as we speak the word: ● ● ● ● ● ●

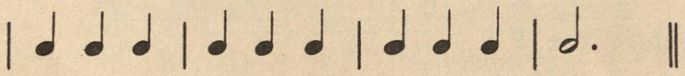
Then we indicate the strong syllable by placing the bar before the strong syllable:

With the last reading of the words, we place the stems and the double bar. If we write on the staff, we should sing the melody with the syllables, and write each note as sung, then sing and clap the rhythm:

Margaret Margaret Margaret dear

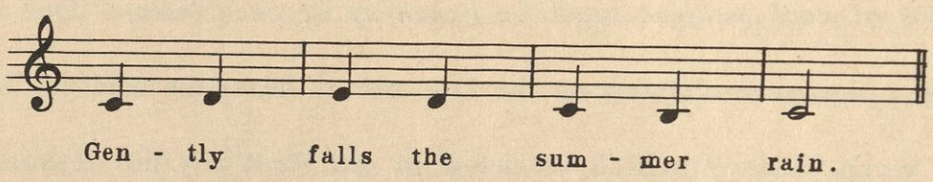
and then place the bars:

then add stems:

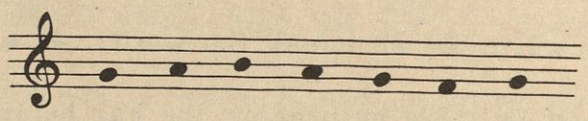


and when we need to, or the melody demands it, arrange the internal rhythm of the measure. It is *most* important that we adhere to this order in writing any melody, as we may then be sure of each step, and also the child is required to concentrate his attention on but one thing at a time.

Take one of the practise melodies:



Sing it to the children as few times as possible for them to learn it, and repeat it without help from the teacher. Next let them fit the syllables to the melody singing it Do, Re, Mi, Re, Do, Ti, Do. When they have done this, they may write in any key desired. If we place Do on G, it will first be written thus:

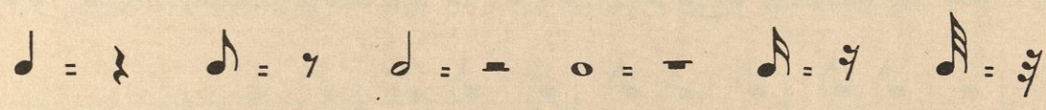


Next clap the rhythm and place bars.

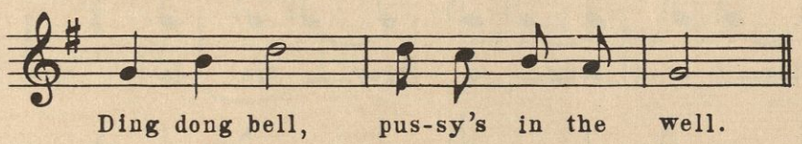
Then add the stems, and make the last note long and add the double bar.

Then we go to the piano and discover that we must use F sharp instead of F, so we write the sharp sign before the F.

INTERNAL RHYTHM: The arithmetical explanation of the note values is of no use with little children, nor older ones either, in my opinion. So, without explanation, simply tell them the various notes are called whole, half, quarter, eighth and sixteenths. I introduce the notes of different duration, only when I need them to express some time-value in a melody I wish to write. I also introduce the rest in the same way, calling it the silence sign of the note to which it corresponds in time-value.



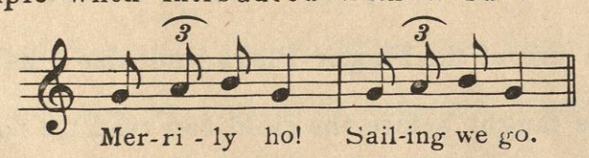
Let us take a melody in which we have different time-values.

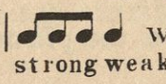


After writing the notes and placing the bars, we go through the melody again and discover that we have the third tone Sol, through two claps, so we explain that for a tone lasting two claps, we must have a different kind of note, and we write an open note, later adding a stem so: When we come to the third measure, we find that we sing much faster and that we sing two notes ( ) while we clap once, so we connect the two together by their stems to show that there are two sounds to one clap or pulse. In the same way, we test the duration of the last note by clapping and determine that it shall be written,

The triplet, which is hard to explain when we try to use arithmetic in our music lessons, as $\frac{1}{4} = \frac{3}{8}$ is very simple when we say that there are three sounds to one pulse.

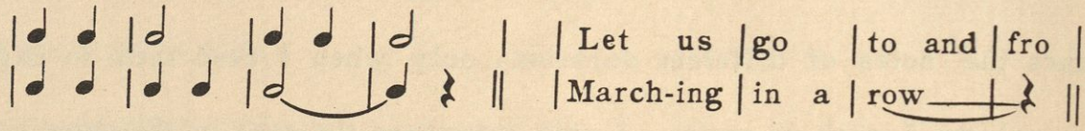
It is especially simple when introduced with words.



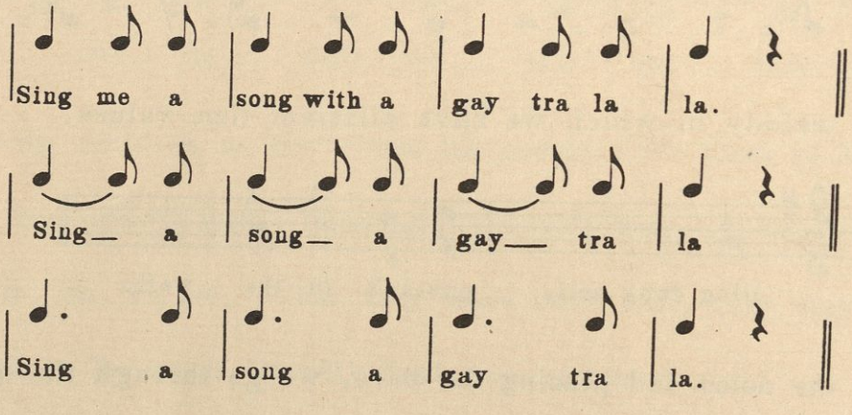
We connect the stems of the notes as  which will indicate that there are three sounds to one clap.

strong weak

When the sound is prolonged past the next strong pulse we have the ⁀ tie which means to prolong the sound to the value of the 2nd note but not to make a new sound, as:



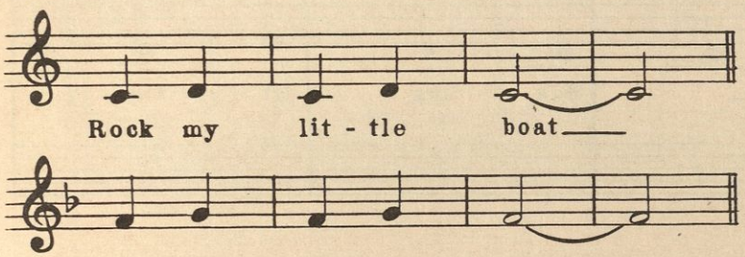
Explain that the use of the dot written so 𝅗𝅥. is only a short way of writing 𝅗𝅥 𝅘𝅥 Also 𝅘𝅥. 𝅘𝅥𝅯 a shorter way of writing 𝅘𝅥 𝅘𝅥𝅯 _ 𝅘𝅥. 𝅘𝅥𝅯 is an abbreviation for 𝅘𝅥𝅯 𝅘𝅥𝅯



These examples and many others should be worked out until all the symbols expressing rhythmic problems are understood. They should be heard first and then incorporated into the dictation melodies. Practice in writing melodies in different keys and rhythms should be continued until the children can hear and write and play any simple melody dictated by the teacher. Every teacher should keep a number of the melodies on hand for use in the class work. Bits of tunes out of little pieces, may be used, but always a complete musical musical sentence and not a fragment. At each lesson the hands should be trained by means of games and songs such as are given in the Book of Finger Plays, by Jessie L. Gaynor published by the John Church Co. In this way the hand is strengthened and made skillful. It is hard to train the hand at the piano when we have so many other things to think of. For this reason I advise the use of the Finger Plays and also I have given in the musical text, some exercises which may be taught before the child can read the notes, but when he can play such keys as he is asked to play on the piano.

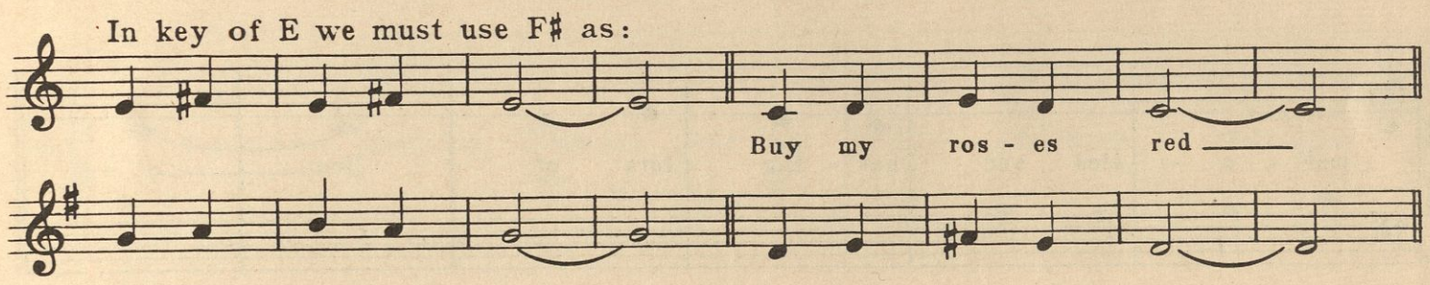
The following melodies should be sung with the syllables, the notes written on the staff, the rhythm determined and bars placed. Then each melody should be transposed, letting the pupil discover by the ear what flats and sharps are necessary.

Explain that the sign ⁀ is called a Tie when it connects two notes on the same line or space of the staff, and means that the key called for by the second note, is to be held down and not struck again, so prolonging the sound into the next measure. If it connects *different* notes, it is called a slur and means to play them so the sounds are connected. The opposite symbol, a dot over a note, means to separate the sounds.



Explain the tie indicates continuance of the tone of C through the time value of the 2nd C but that the 2nd C is not to be played but held down.

In key of E we must use F♯ as:

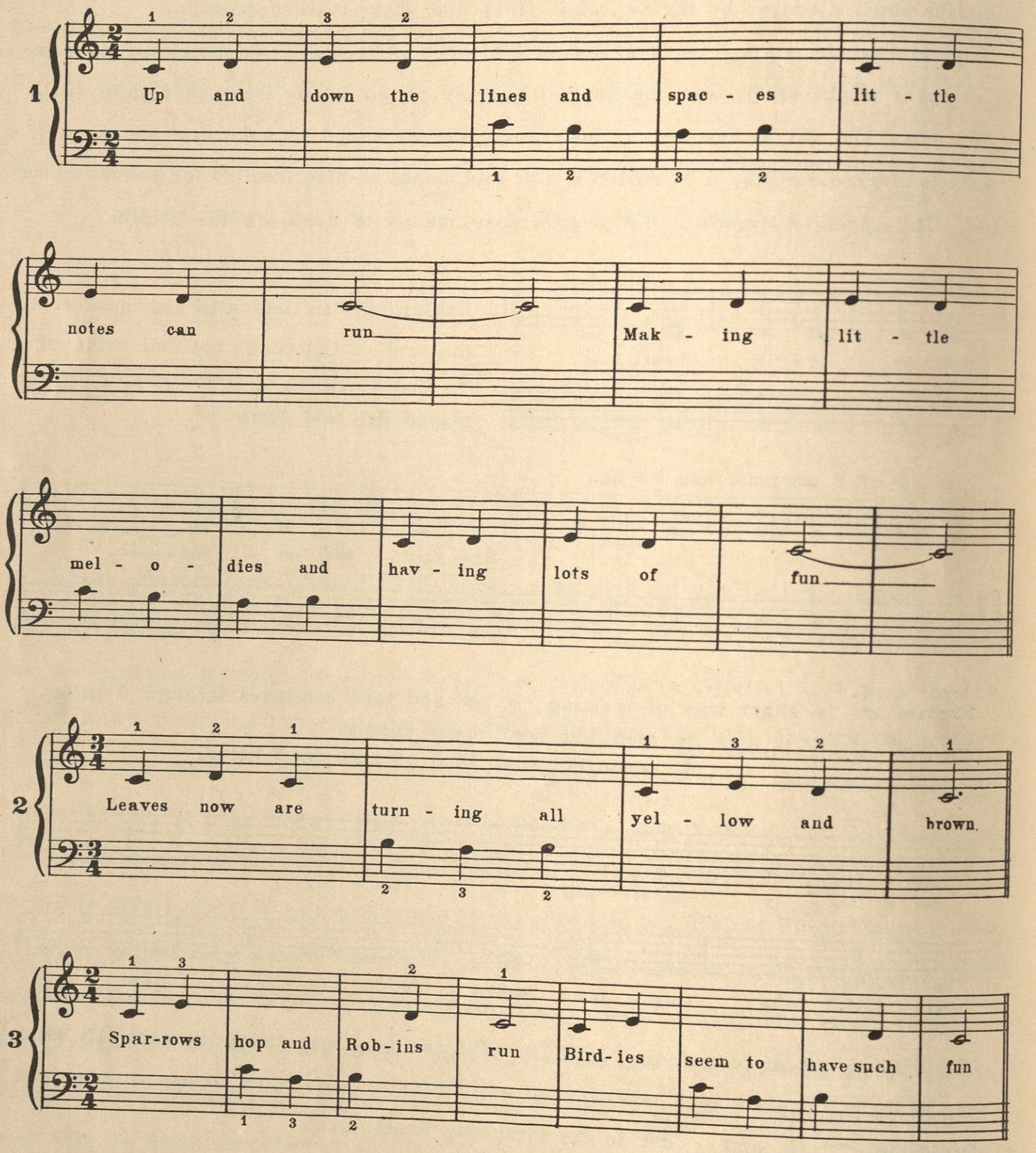


Explain 𝅗𝅥. is short way of writing 𝅗𝅥 𝅗𝅥 and tone continues through 3 pulses.

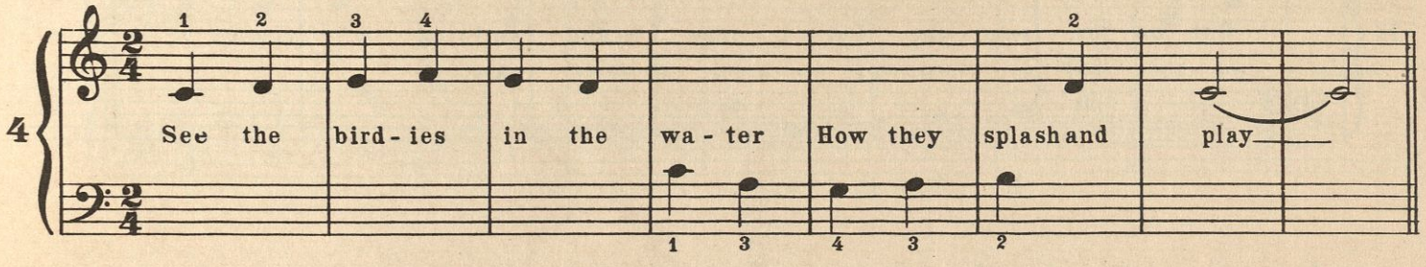
Write Time Signature. $\frac{3}{4}$ meaning how many pulses.
$\frac{3}{4}$ meaning what kind of note for 1 pulse.

Continue giving more melodies until the children can hear and write correctly what is sung to them. Explain each new symbol as it becomes necessary to use it, as we have explained the ⁀ tie and · dot in the foregoing examples.

We will now teach the letter names of the notes on the staff, starting with middle C on the added line, we learn D and E above, and B and A below it. The following melodies use only these five notes.

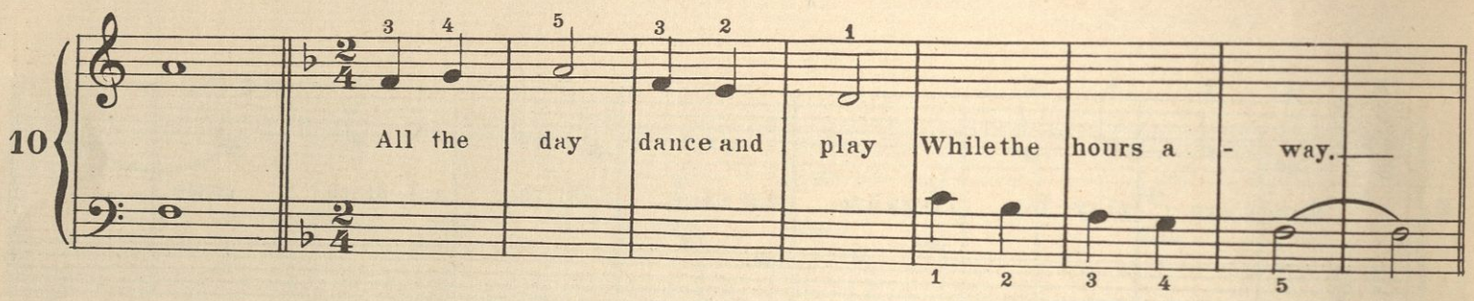

1
Up and down the lines and spac - es lit - tle
notes can run Mak - ing lit - tle
mel - o - dies and hav - ing lots of fun
2
Leaves now are turn - ing all yel - low and brown.
3
Spar-rows hop and Rob-ins run Bird-ies seem to have such fun

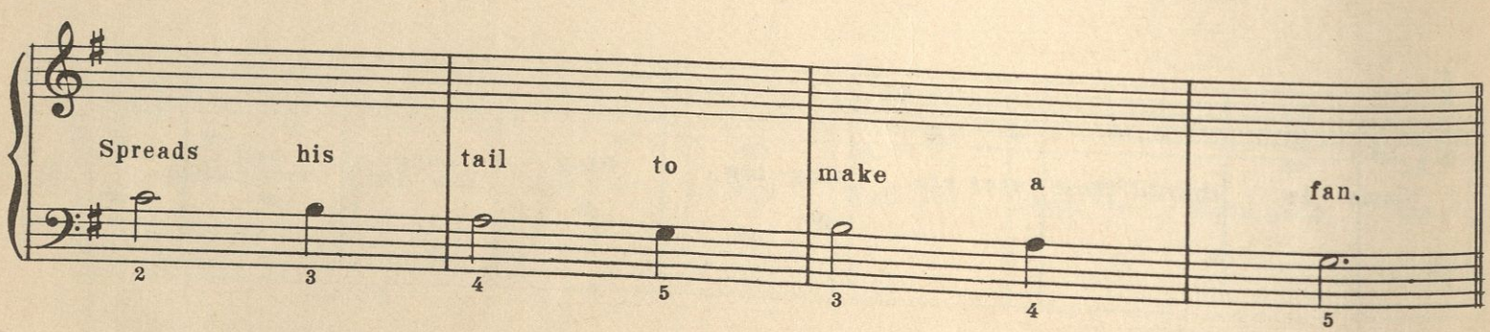
Introducing G below middle C and F above.



From G to G.

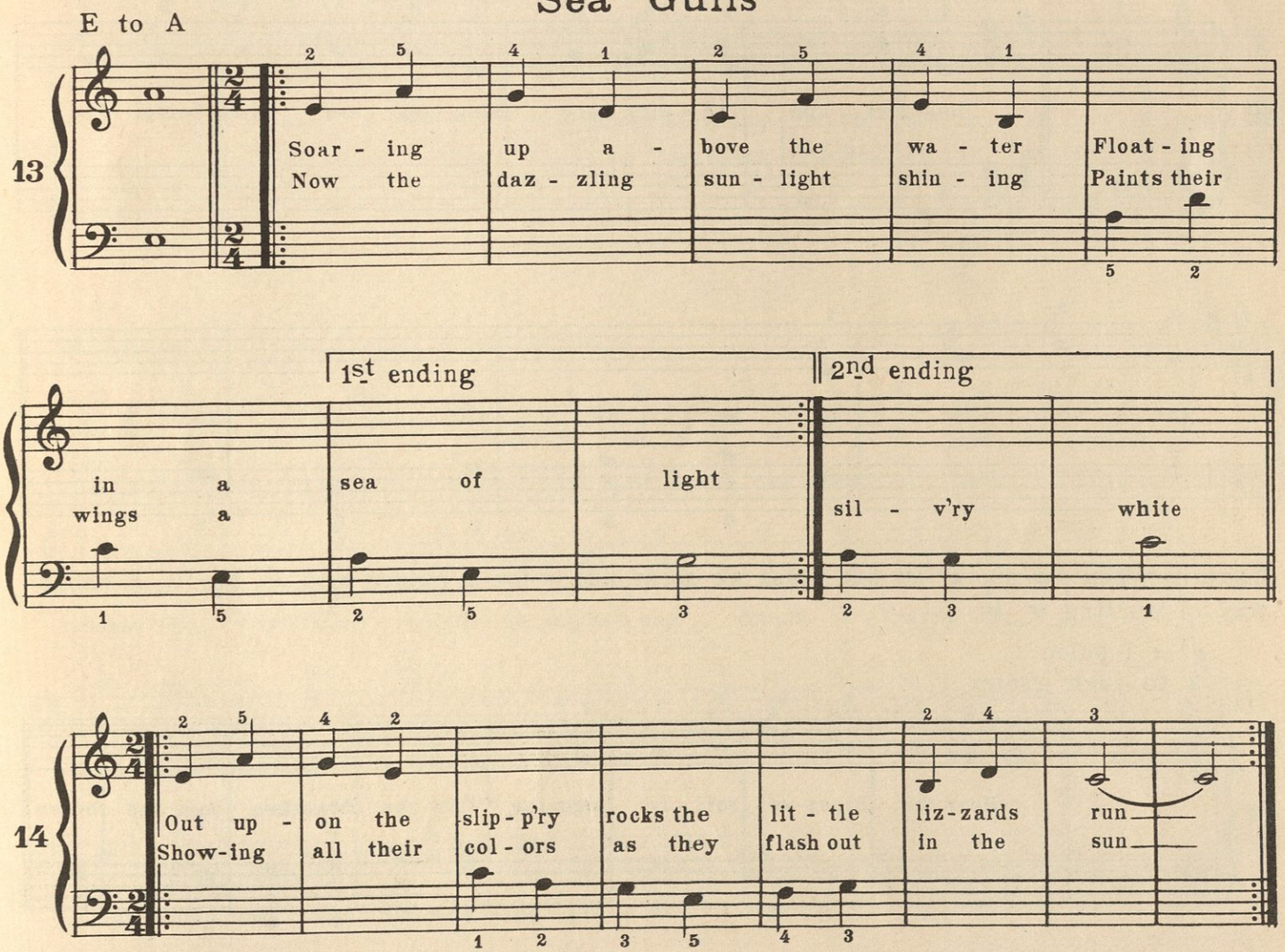
F on F Clef to A on G Clef





The Brooklet

Sea Gulls

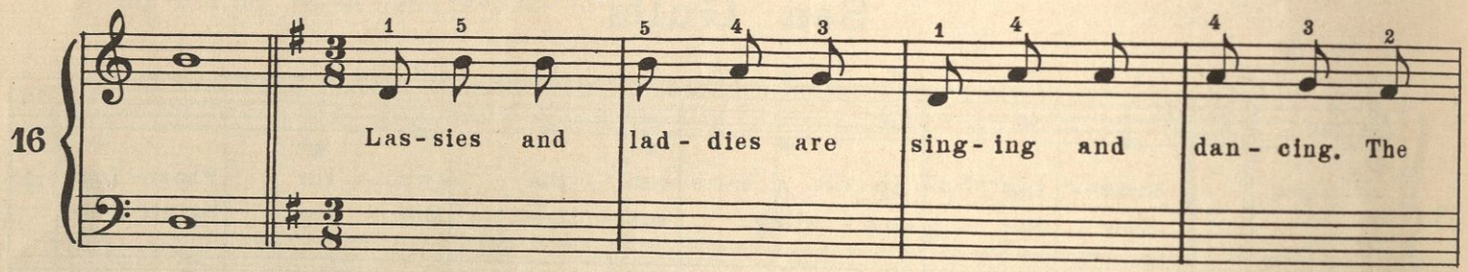

E to A
13
Soar-ing up a-bove the wa-ter Float-ing
Now the daz-zling sun-light shin-ing Paints their
1st ending
2nd ending
in a sea of light
wings a
sil-v'ry white
14
Out up-on the slip-p'ry rocks the lit-tle liz-zards run
Show-ing all their col-ors as they flash out in the sun

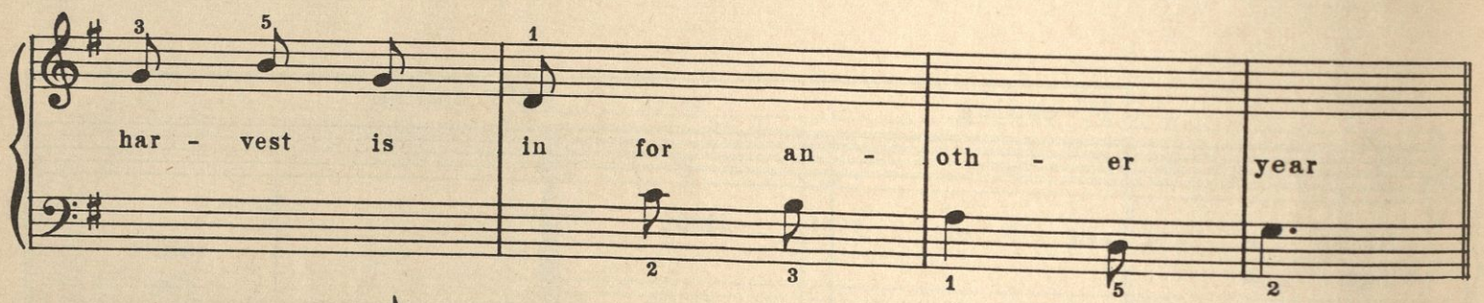
We will use ♪ for one pulse or clap.

15

D on F cleff to B on G cleff

16





Explain when we use ♪ for one pulse we must use ♩ for 2 pulses and ♩. for 3, a short way of writing ♩♪

♪ = 1 pulse

2 to each group

17

18

C to C

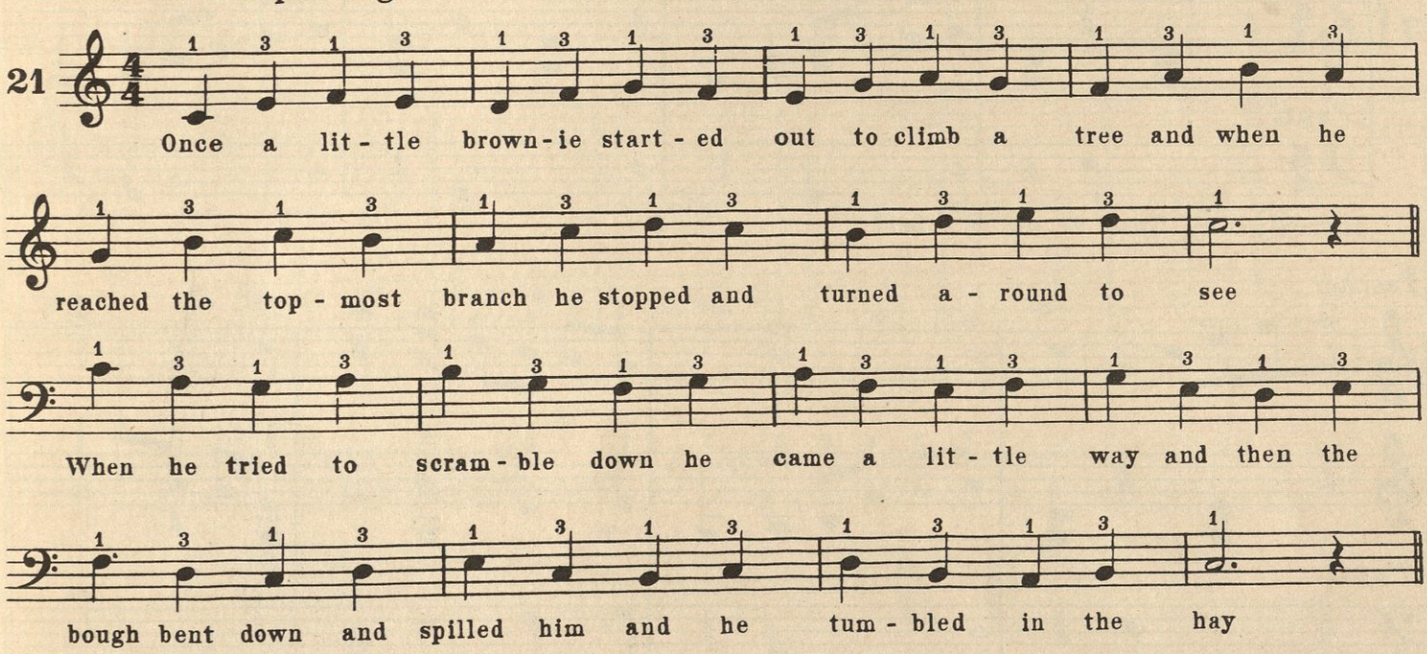
19

B on F cleff to D on G cleff

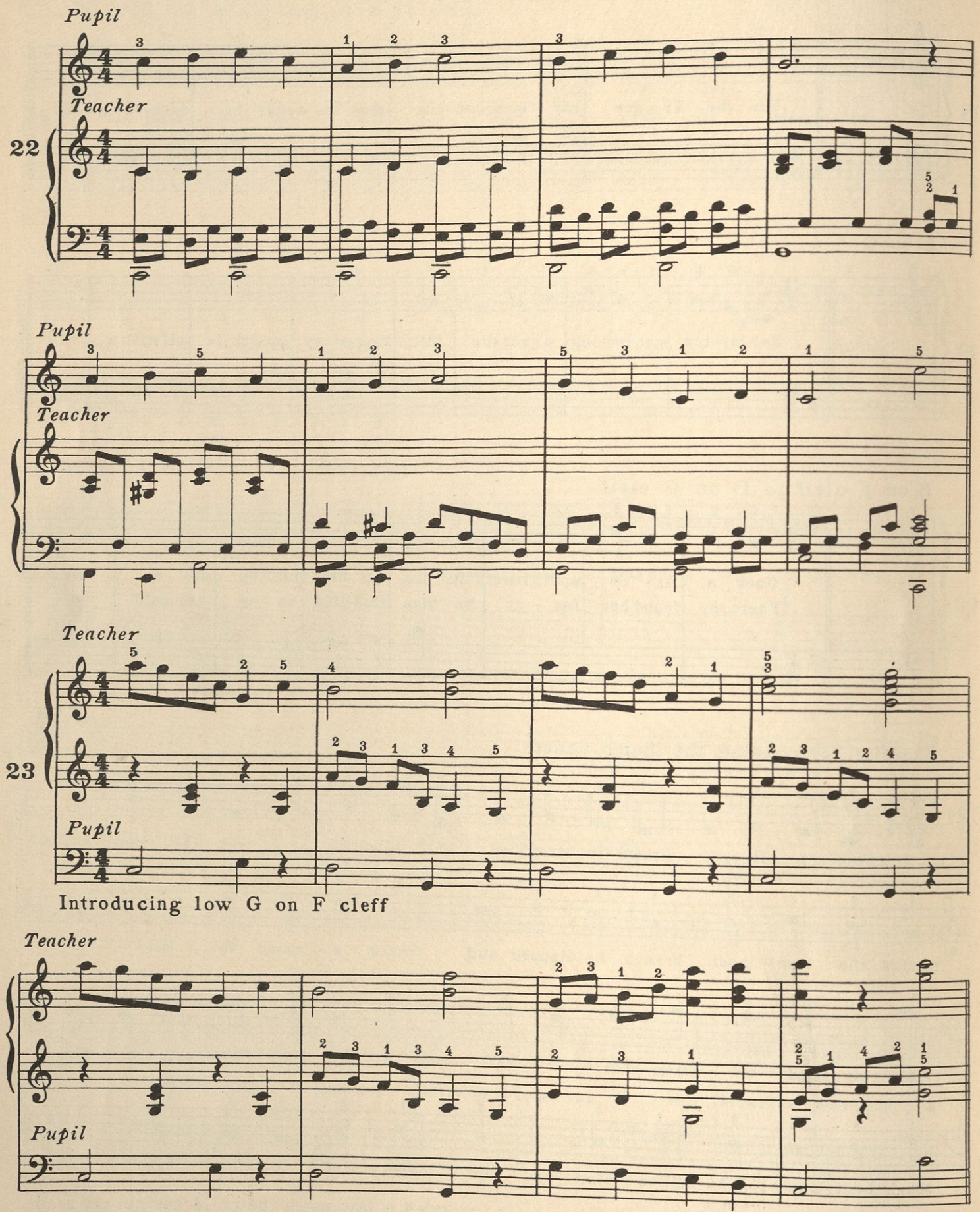
20

Exercise for passing the thumb under.

21


Once a lit - tle brown-ie start - ed out to climb a tree and when he
reached the top - most branch he stopped and turned a - round to see
When he tried to scram - ble down he came a lit - tle way and then the
bough bent down and spilled him and he tum - bled in the hay

This may be taught by ear and imitation as it includes a few notes the child has not yet read.


Pupil
Teacher
22
Pupil
Teacher
Teacher
23
Pupil
Introducing low G on F cleff
Teacher
Pupil

The Beaten Path

Chord of C _ Notice the fact that the lower voice imitates the upper voice.

E to C

24

R. H.

G to G

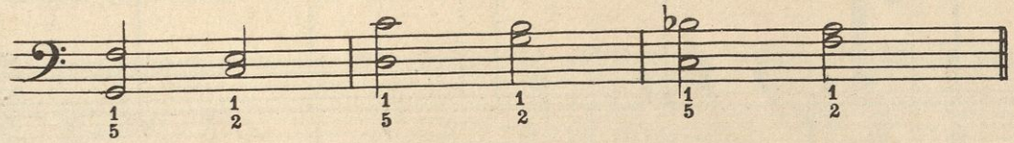
25

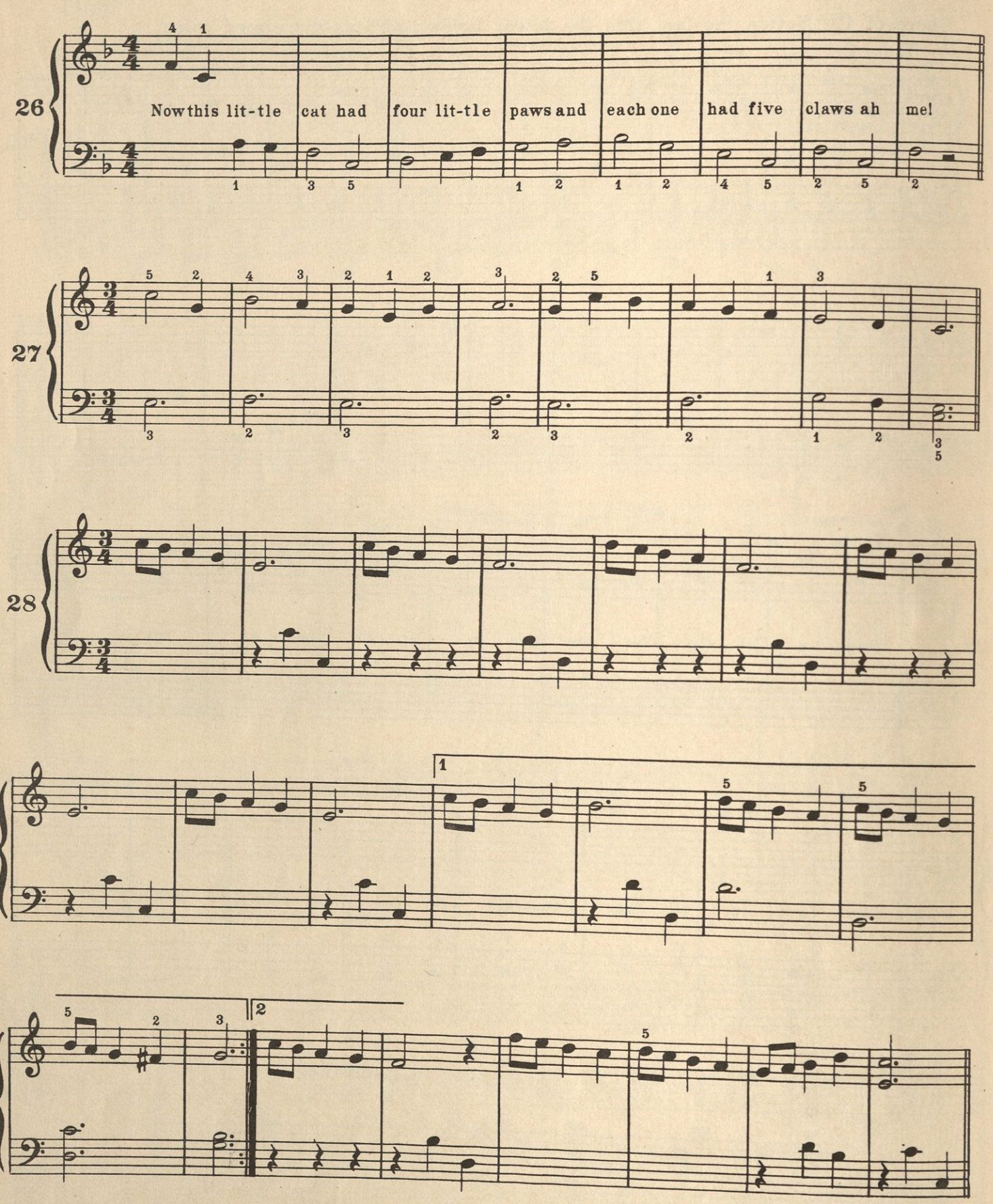
Once a lit - tle fel - low had a lit - tle pus - sy cat

When she got in - to the cream this lit - tle chap said scat!

Play fa sol to mi do

Transpose to many keys.



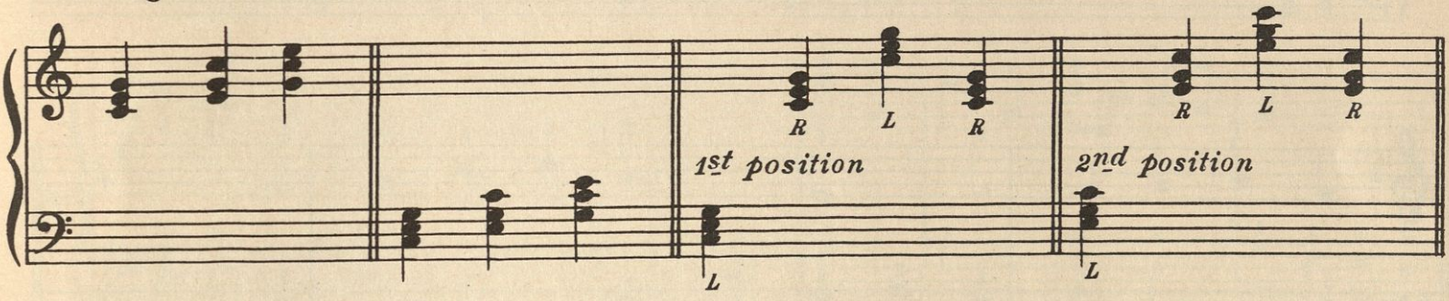

26
Nowthis lit-tle cat had four lit-tle paws and each one had five claws ah me!
27
28

29

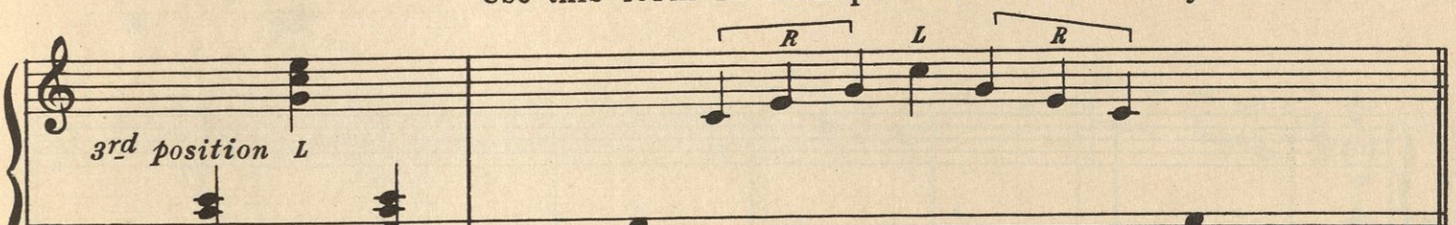
Dollies Lullabye

30

Building from Do we take the 3rd and 5th forming the Do or Tonic Chord.

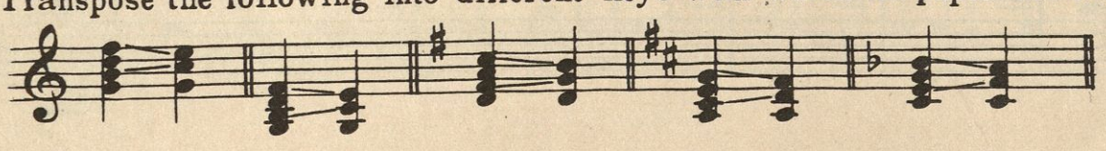


Use this form in each position and in all keys



We have spoken of the tendency of Ti to proceed to Do and of Fa to progress to Mi. Form the dominant chord by building up every other note from Sol and we have Sol-Ti-Re-Fa. Of these tones Ti wishes to go to Do and Fa to Mi, Sol remaining stationary.

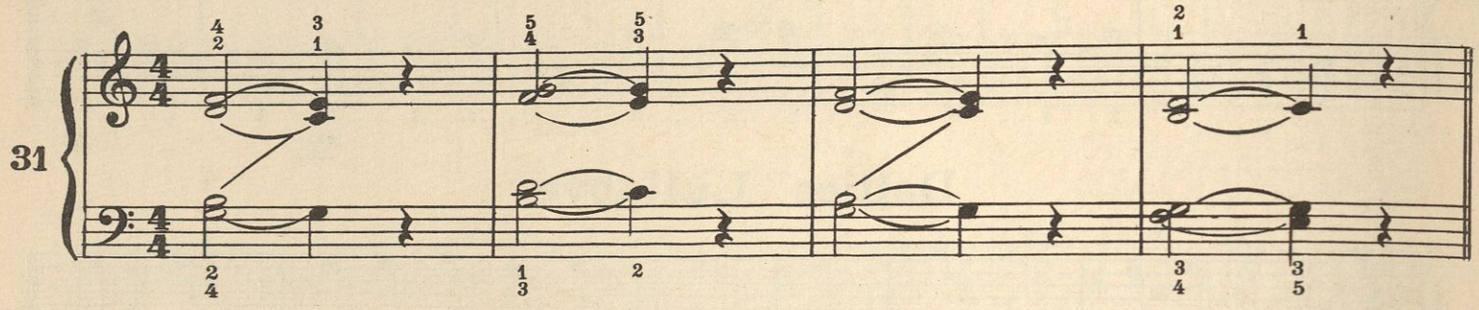
Transpose the following into different keys with which the pupils are familiar.



To be played with down motion of the arm on the dominant chord and up motion on the tonic as in the last two lines of Miss Muffet in Finger Plays.

On the up motion the arm should spring up from keys throwing the wrist up first.

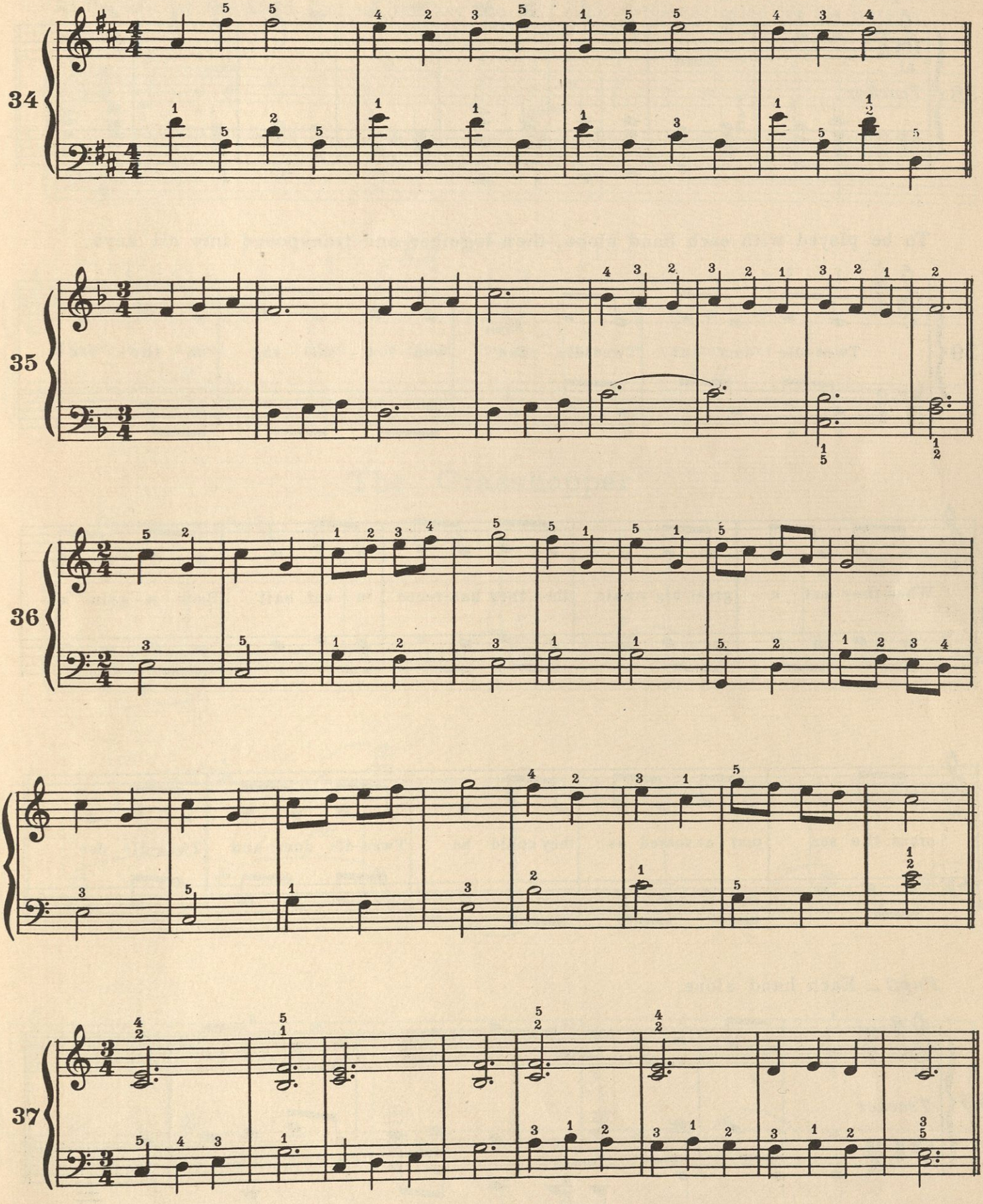
31



A Little Canon

32

33

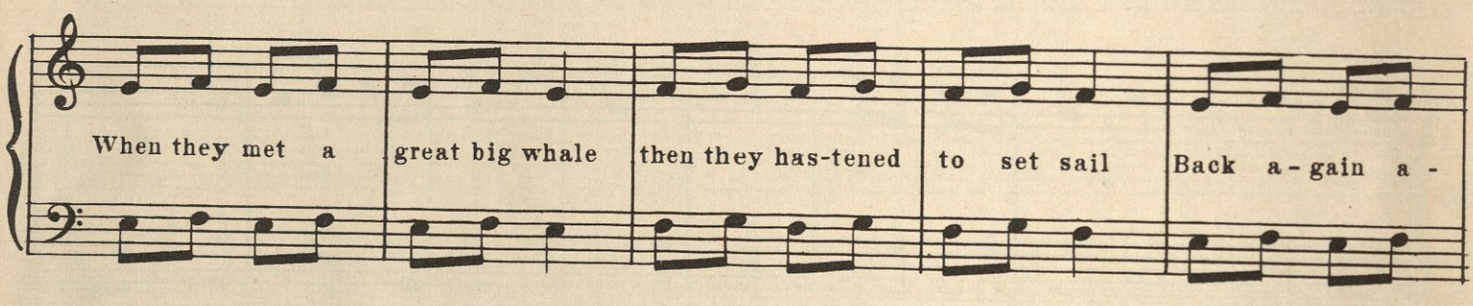

34
35
36
37

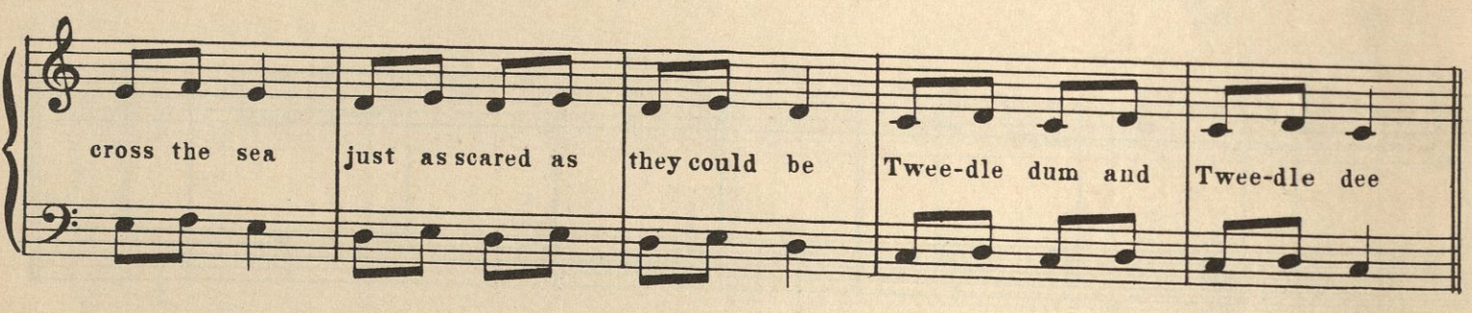
Pupil – First Right Hand, then Left, then both.

38 *Teacher*

To be played with each hand alone, then together and transposed into all keys.

39

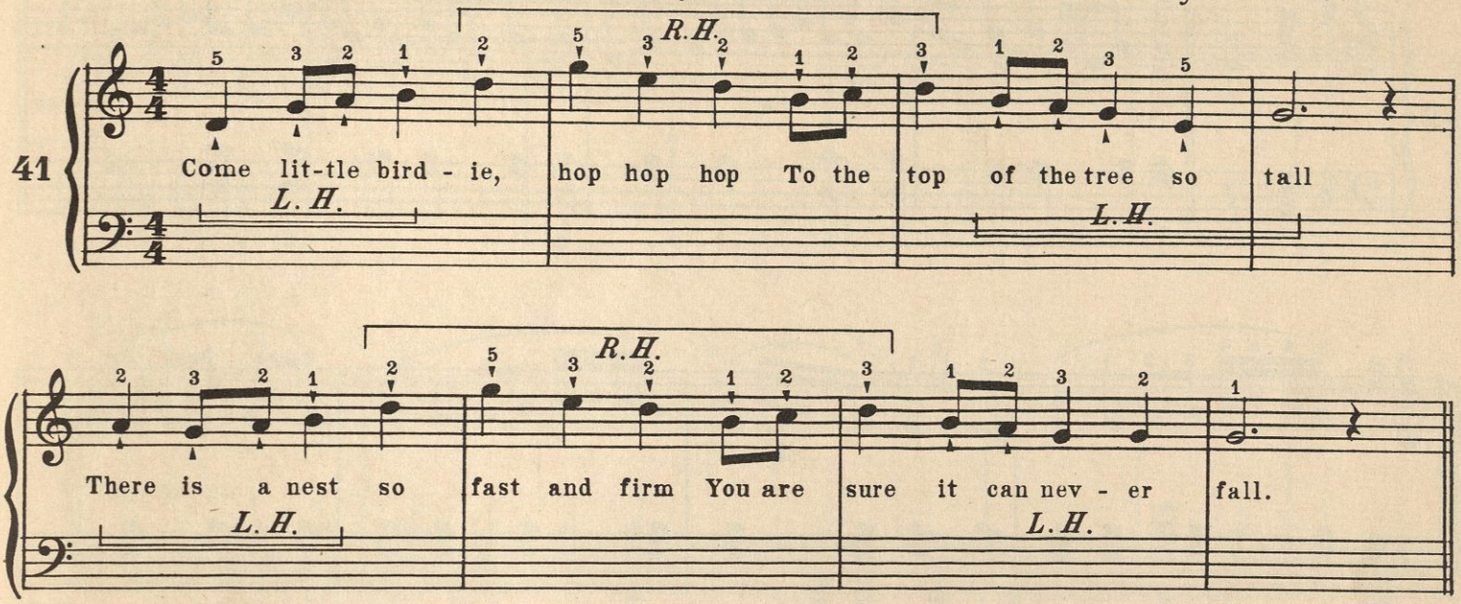




Pupil – Each hand alone.

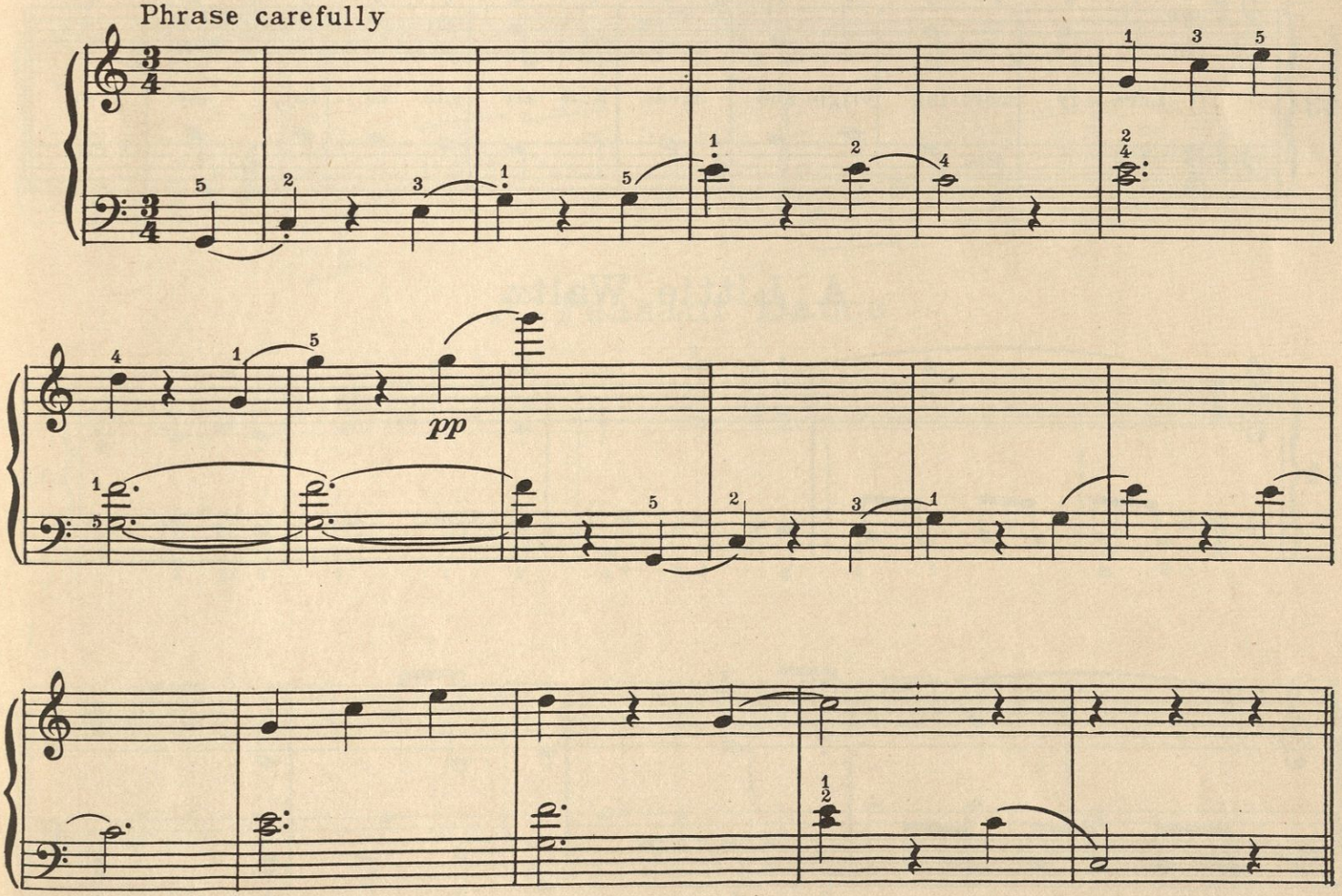
40 *Teacher*

Play staccato as marked using the 3rd finger only making it a wrist staccato.
At the 𝅗𝅥. let the hand rest on the key the full time value indicated by the note.


41
R.H.
Come lit-tle bird - ie, hop hop hop To the top of the tree so tall
L.H.
L.H.
R.H.
There is a nest so fast and firm You are sure it can nev - er fall.
L.H.
L.H.

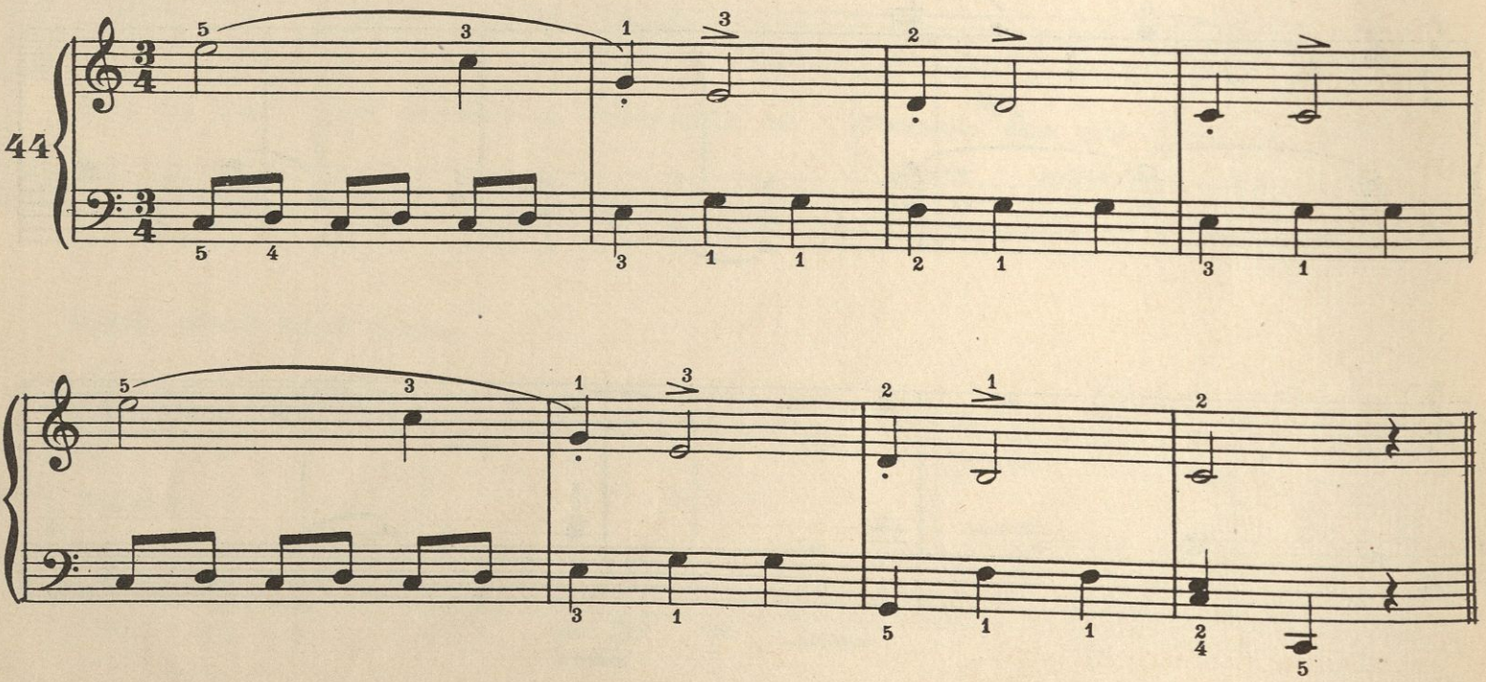
The Grasshopper

Phrase carefully

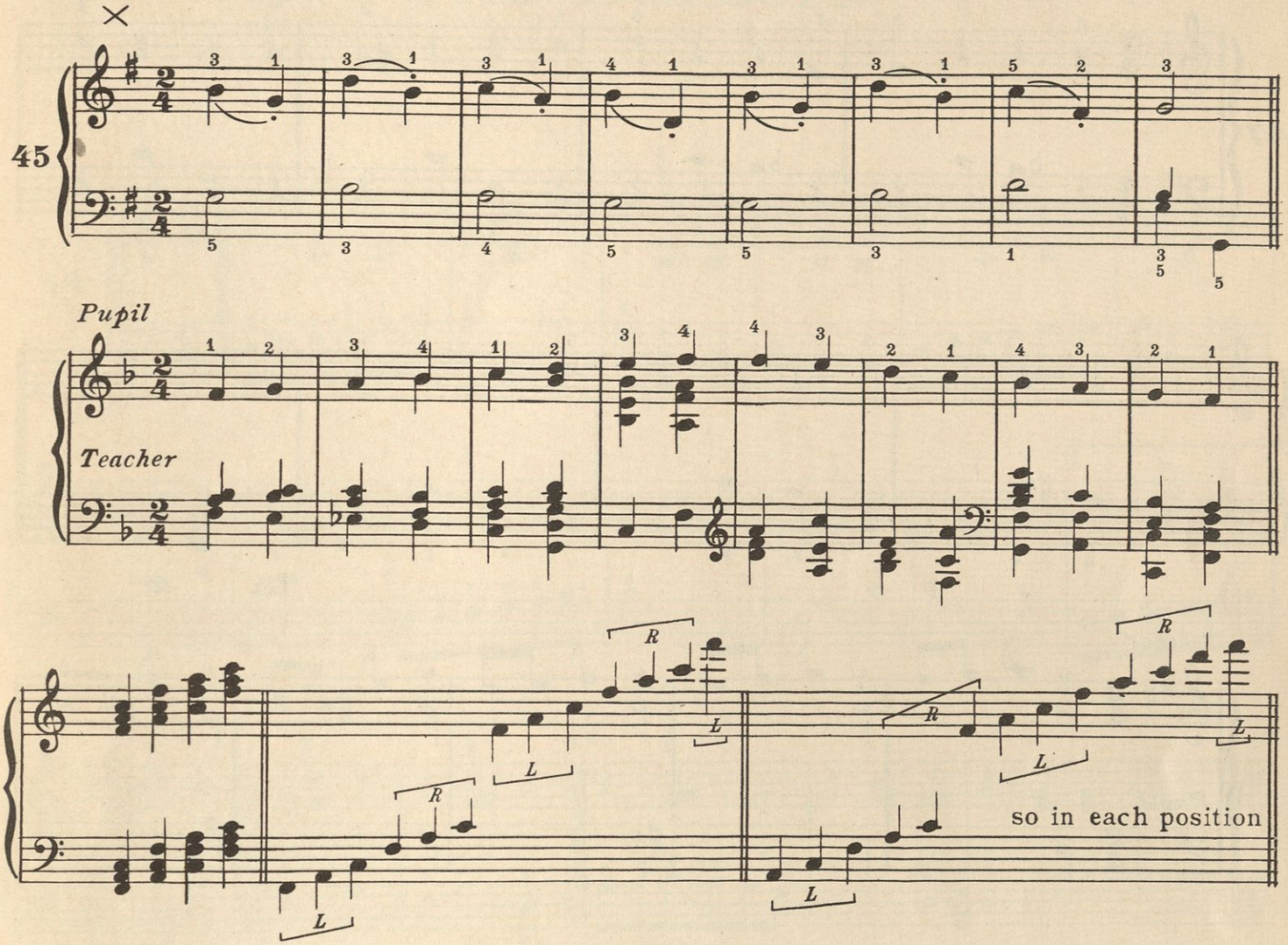


March

A Little Waltz

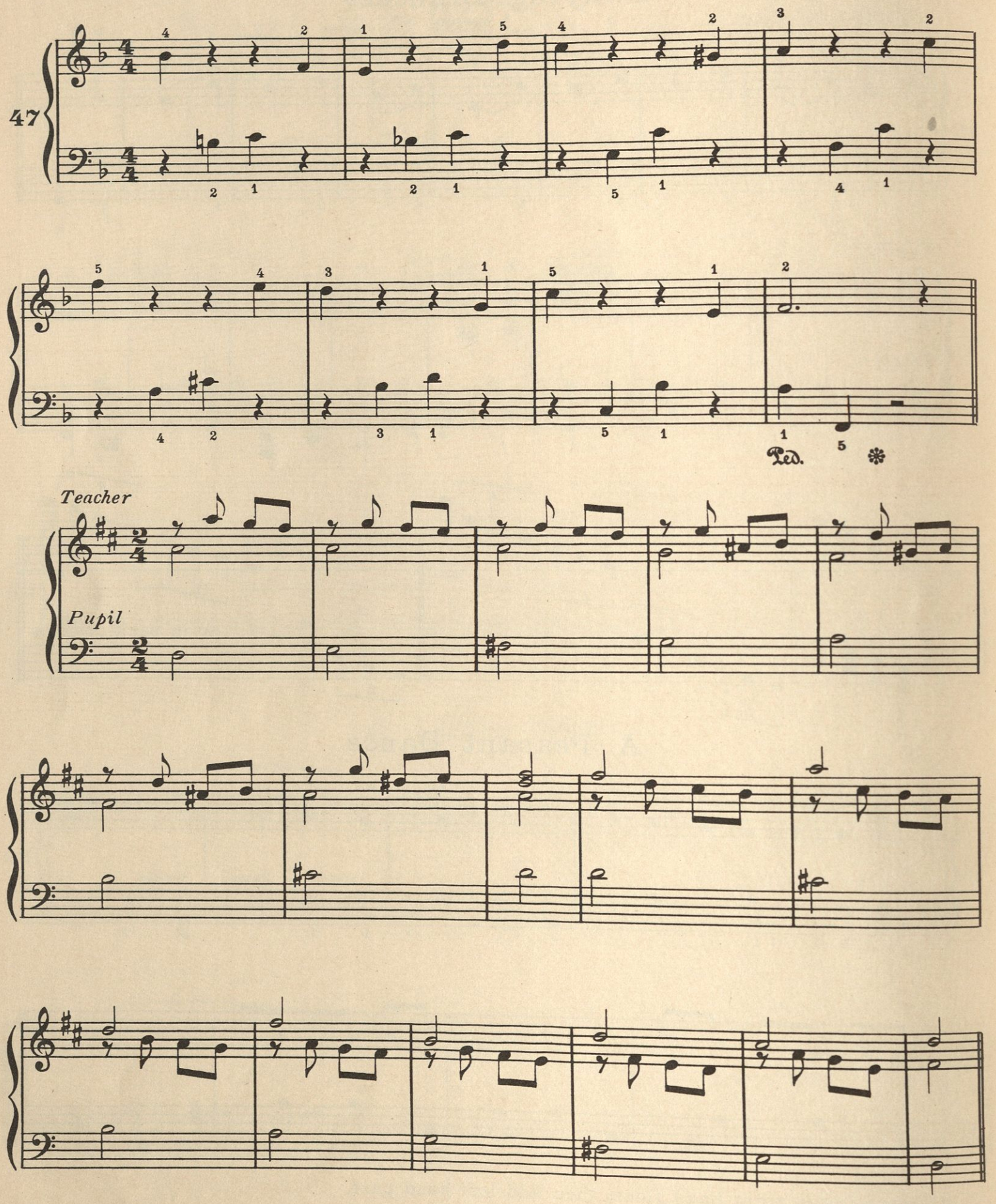


Swaying Branches

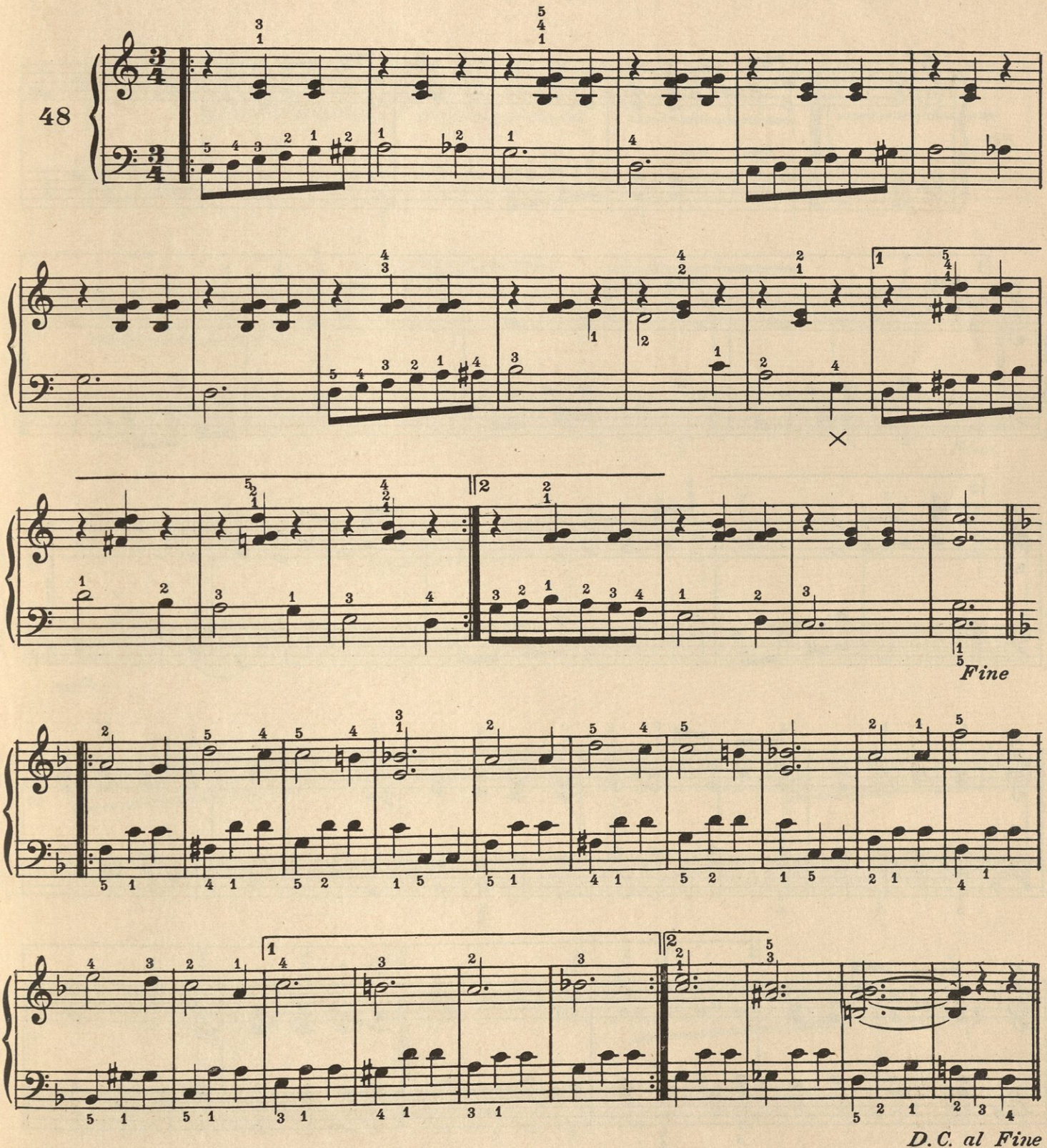


A Peasant Dance

× Teach phrasing in right hand alone, then add left hand part.


47
Ped.
Teacher
Pupil

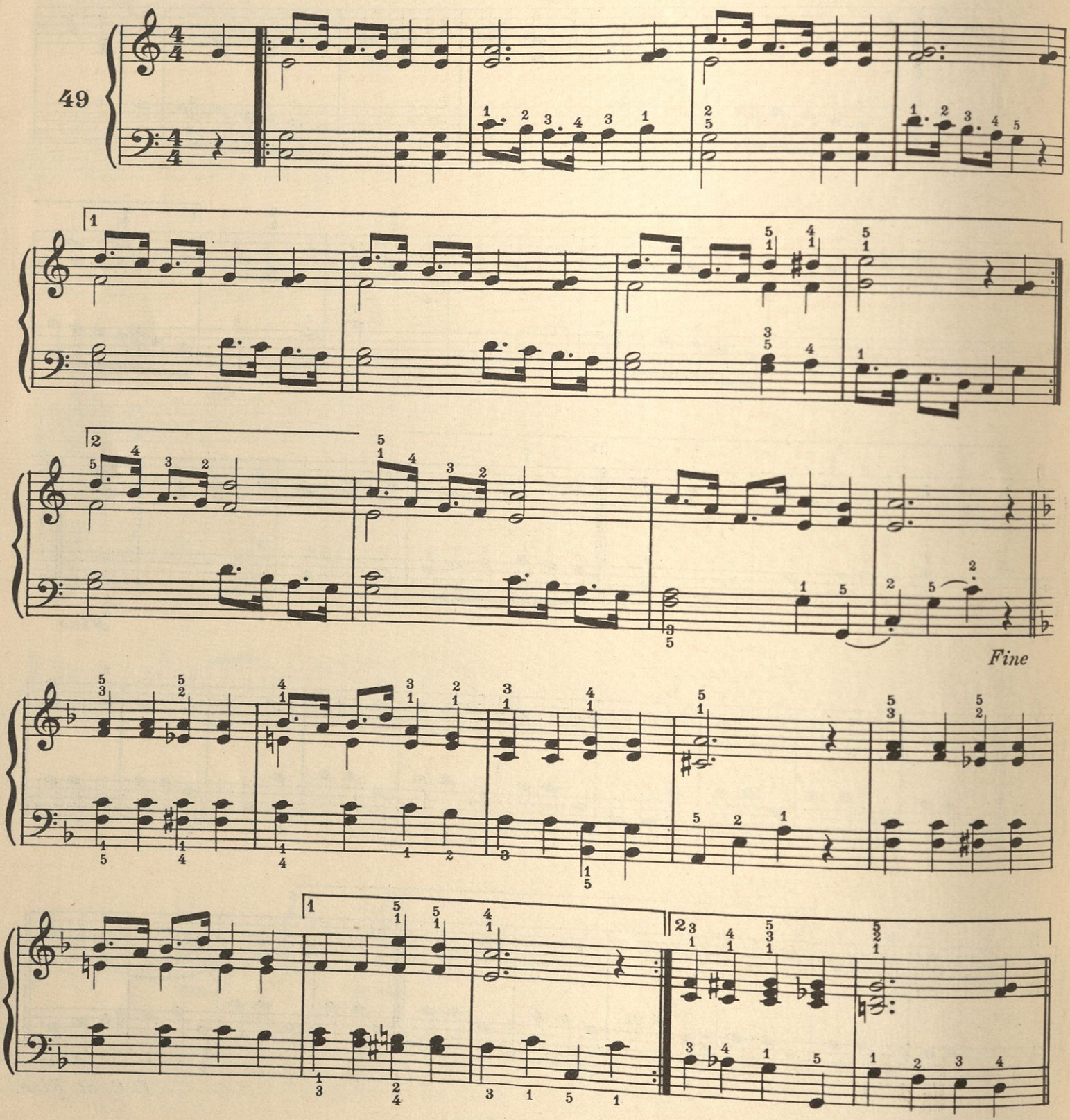
The Dancers



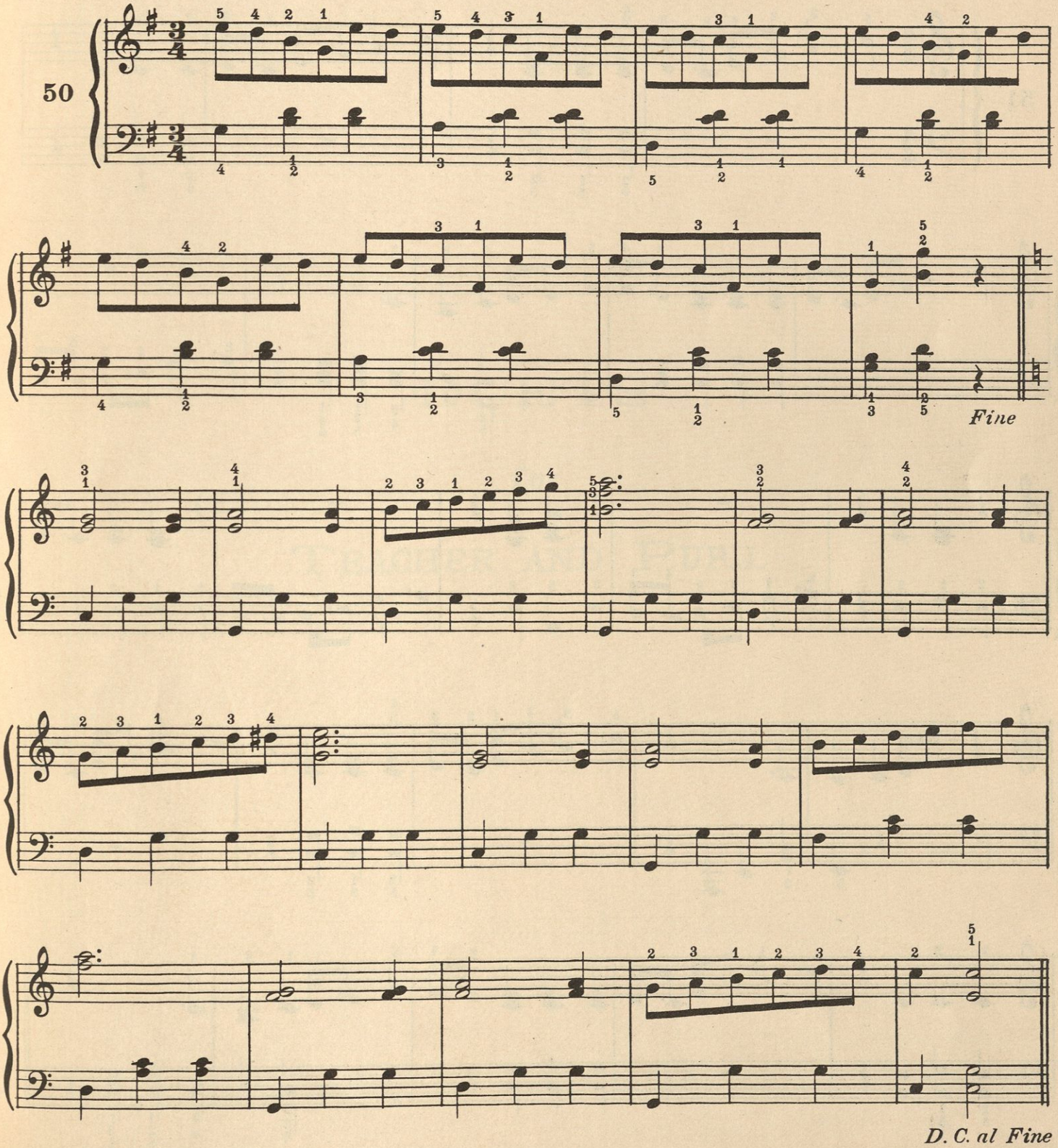
× When repeating use 5th finger on E left hand.

18461-54

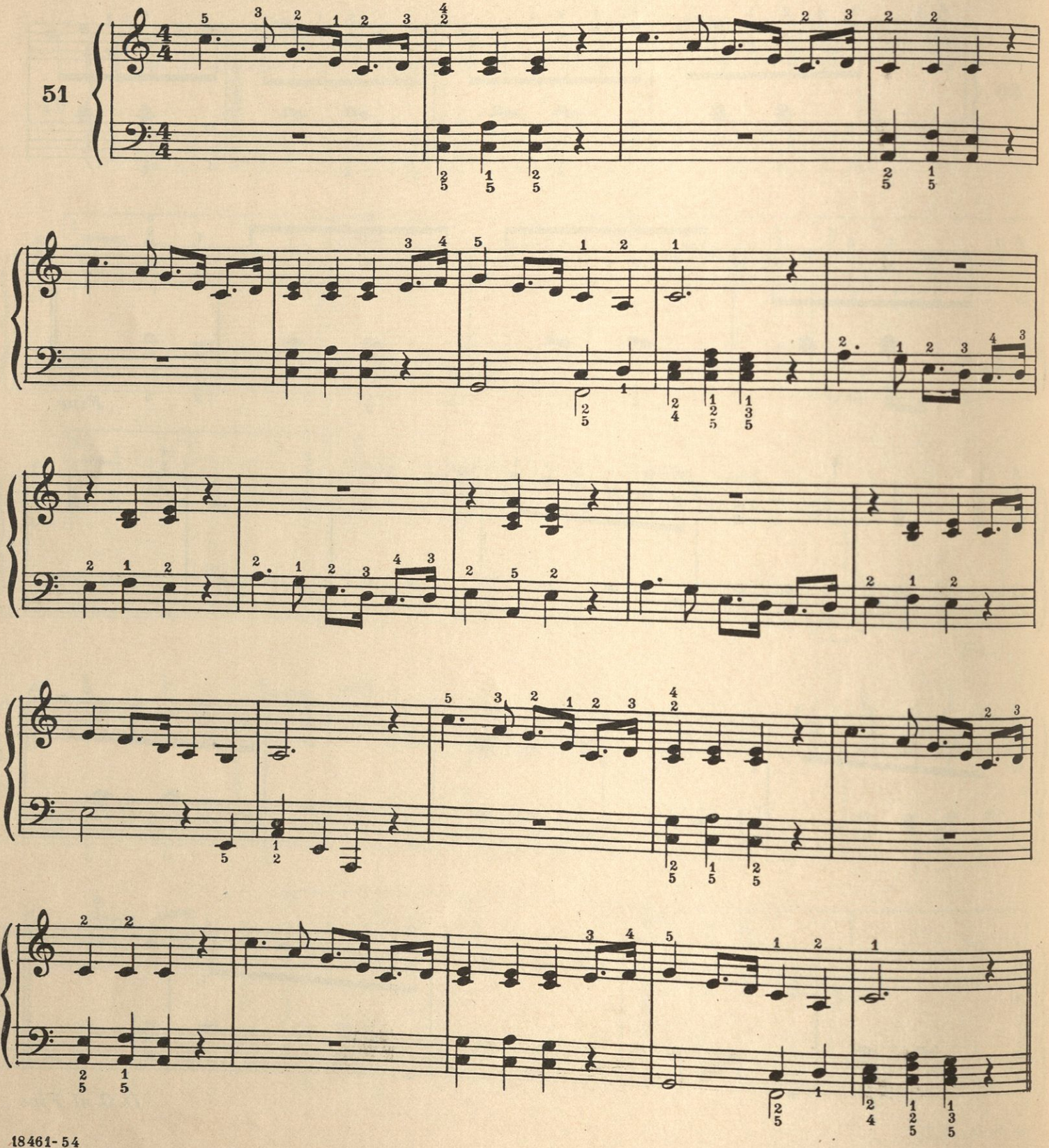
Military March



A Whirly Gig



An Irish Tune

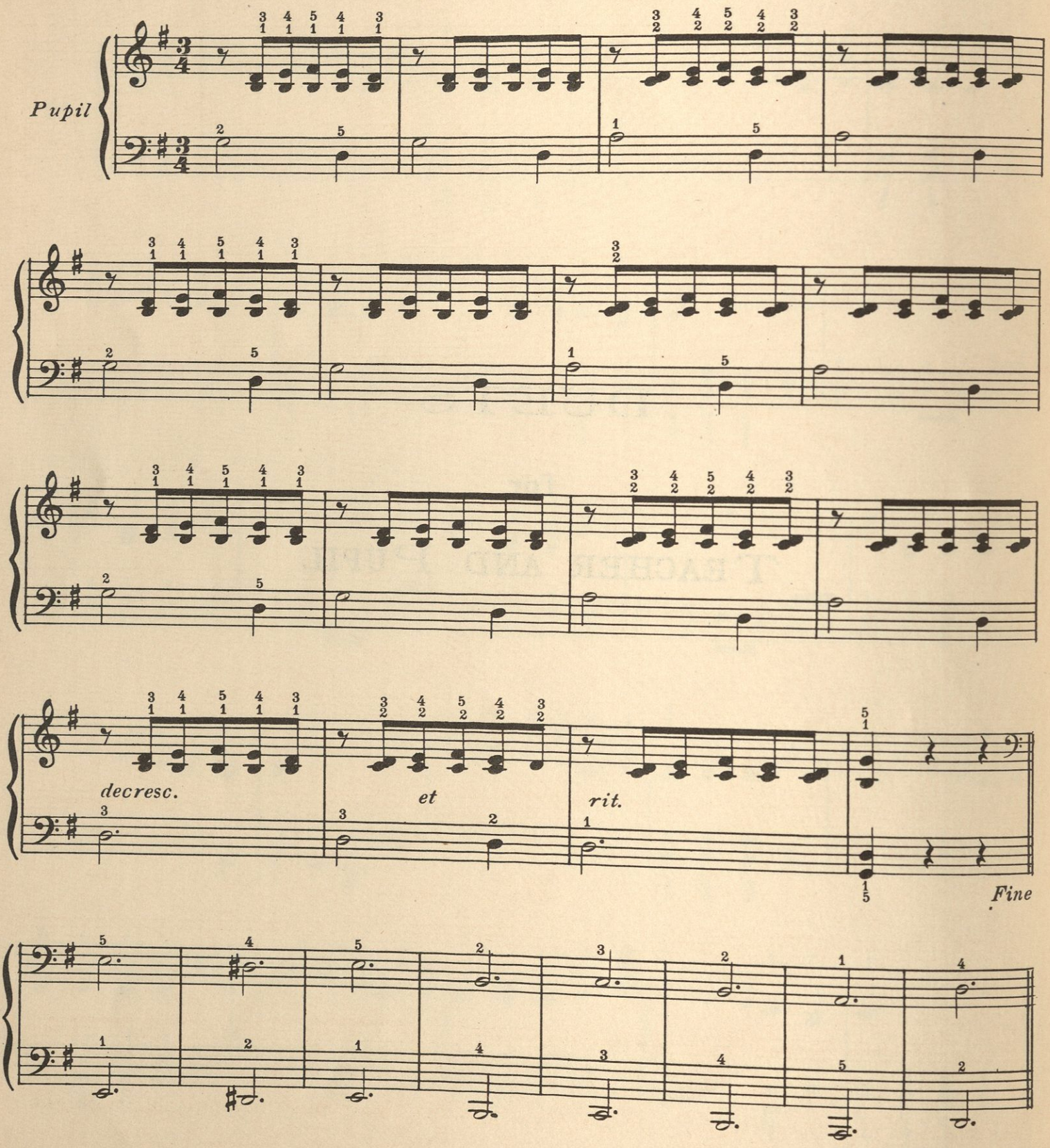


DUETS

for

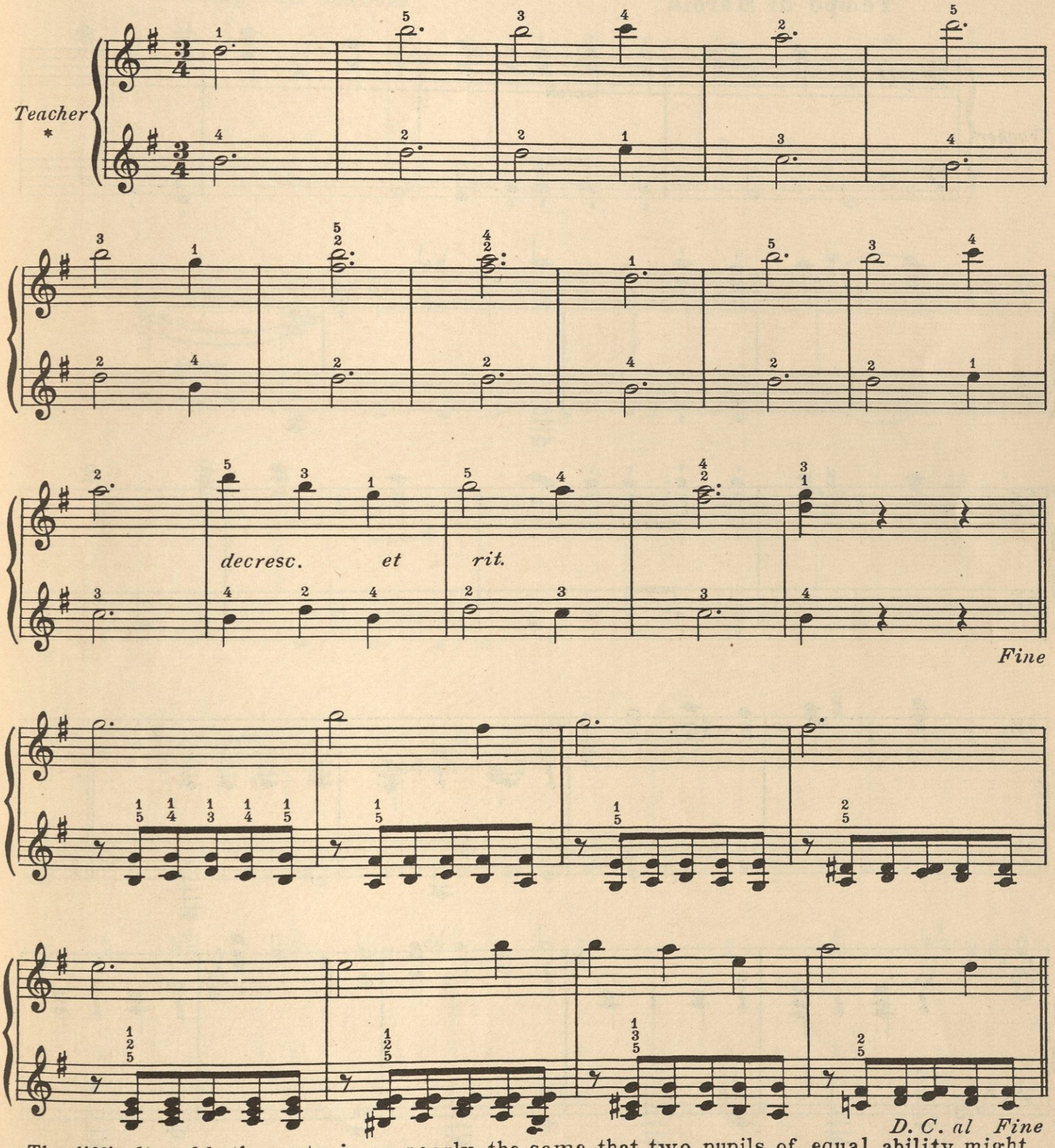
TEACHER AND PUPIL

The Old Mill



D. C. al Fine

The Old Mill

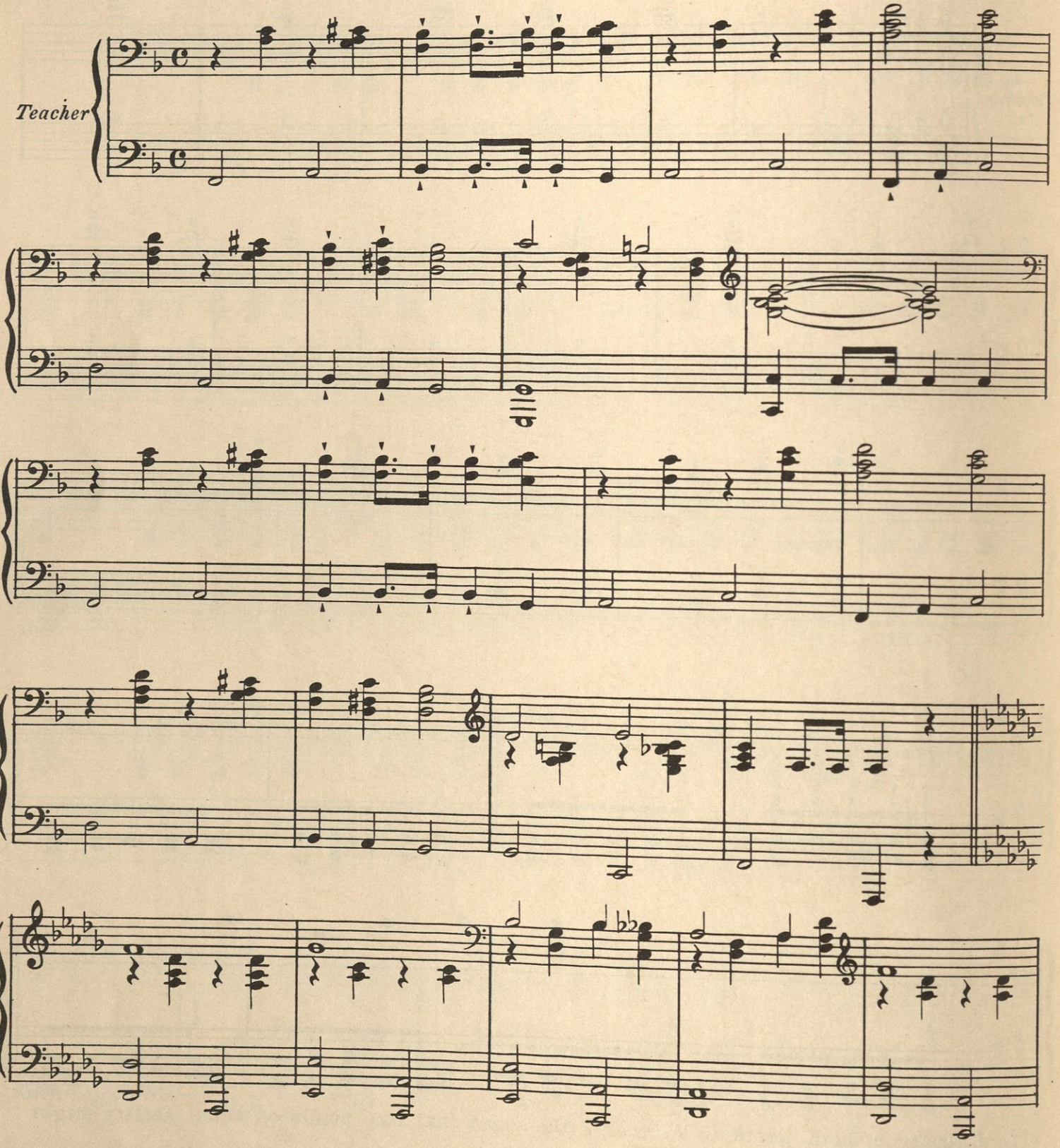


*The difficulty of both parts is so nearly the same that two pupils of equal ability might play this duet, if desired.

18461-54

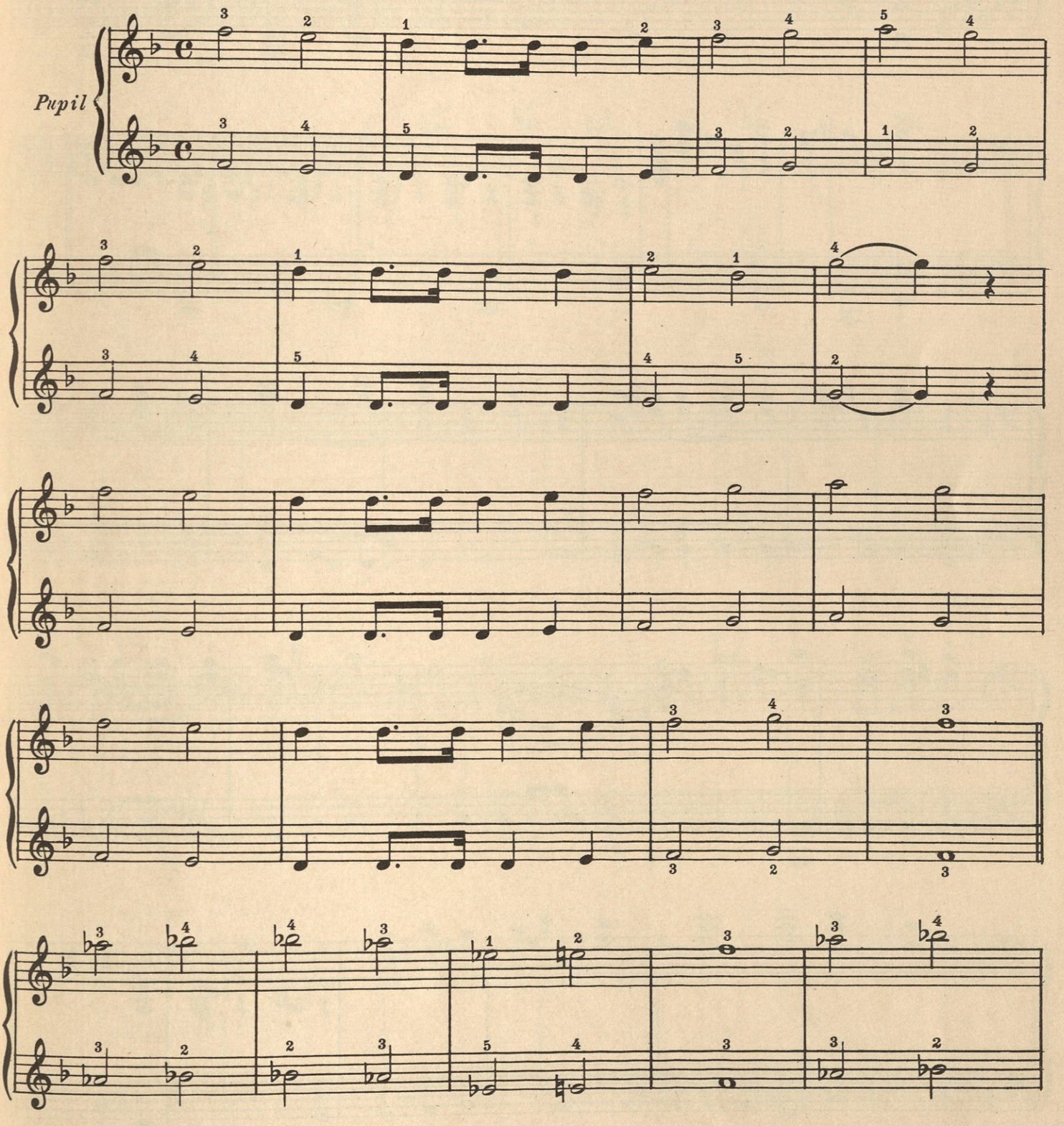
On Parade

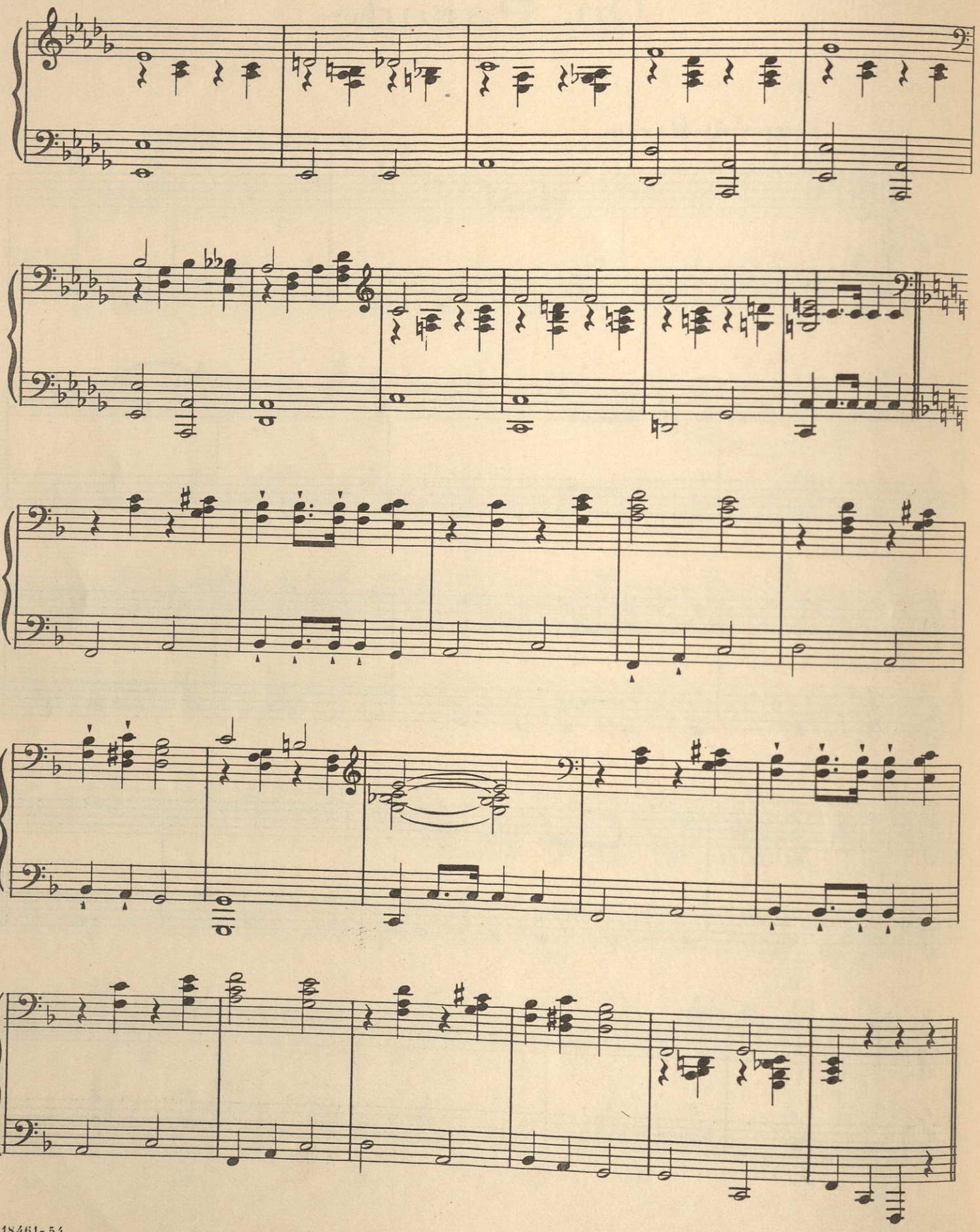
Tempo di Marcia

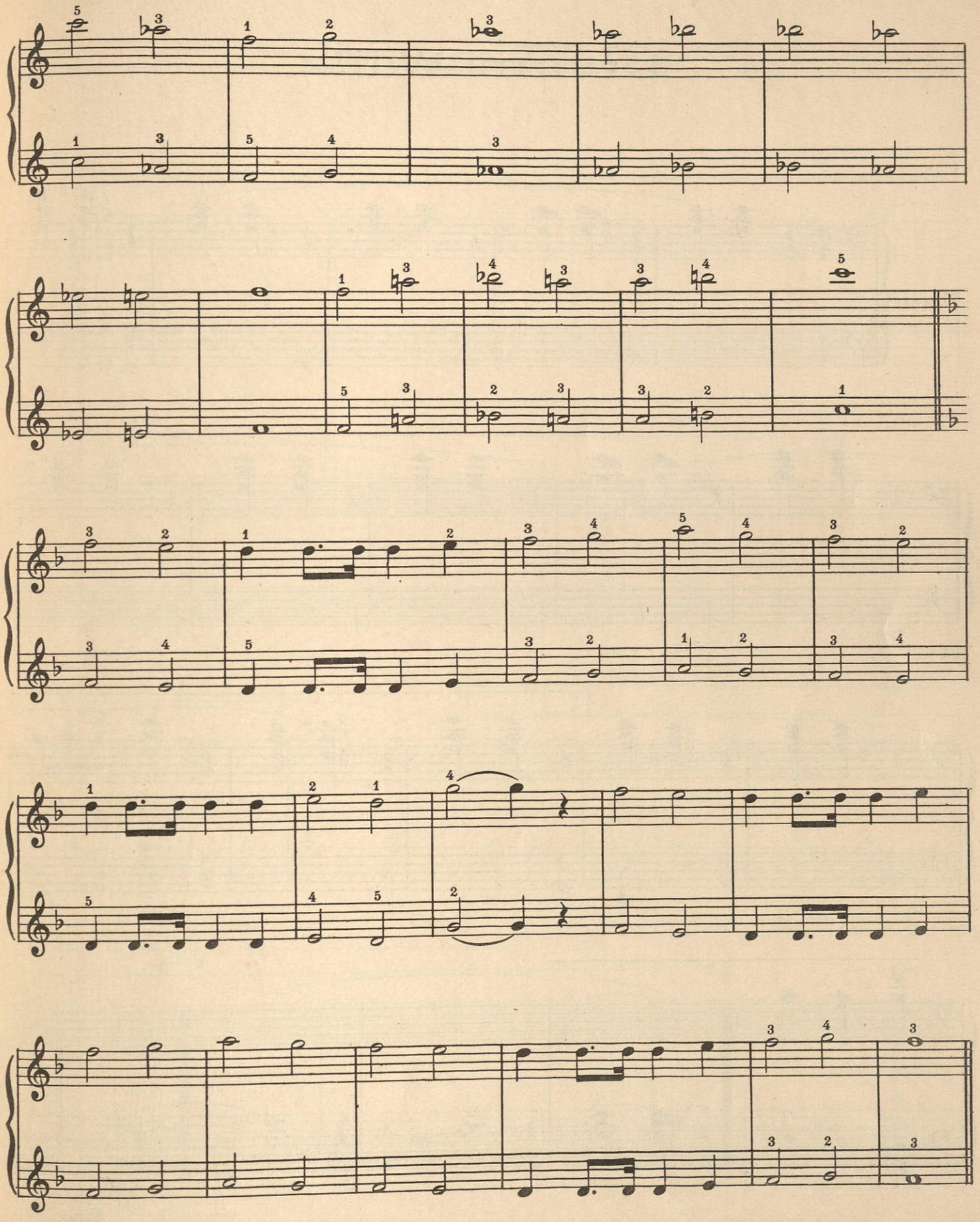


On Parade

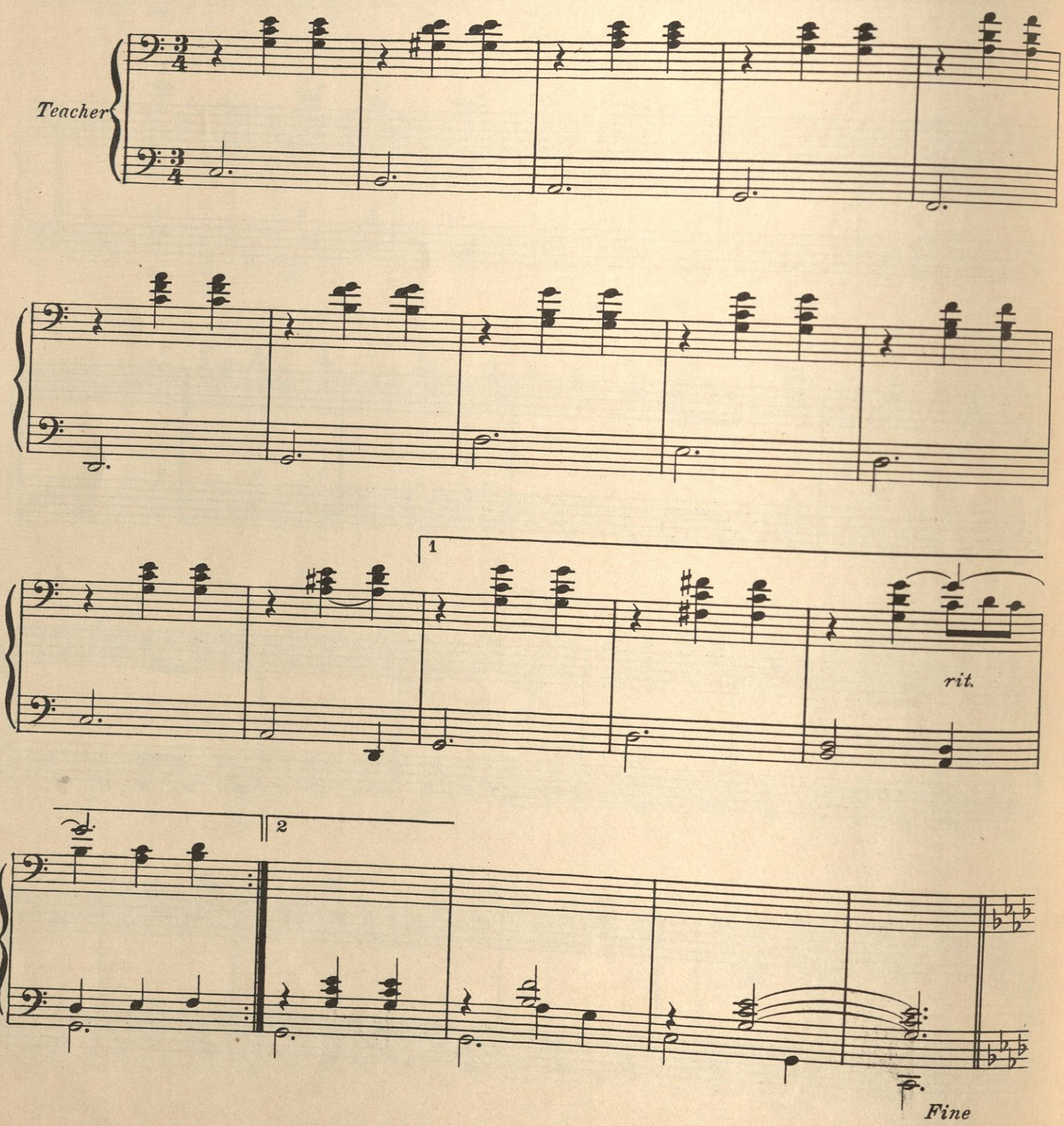
Tempo di Marcia



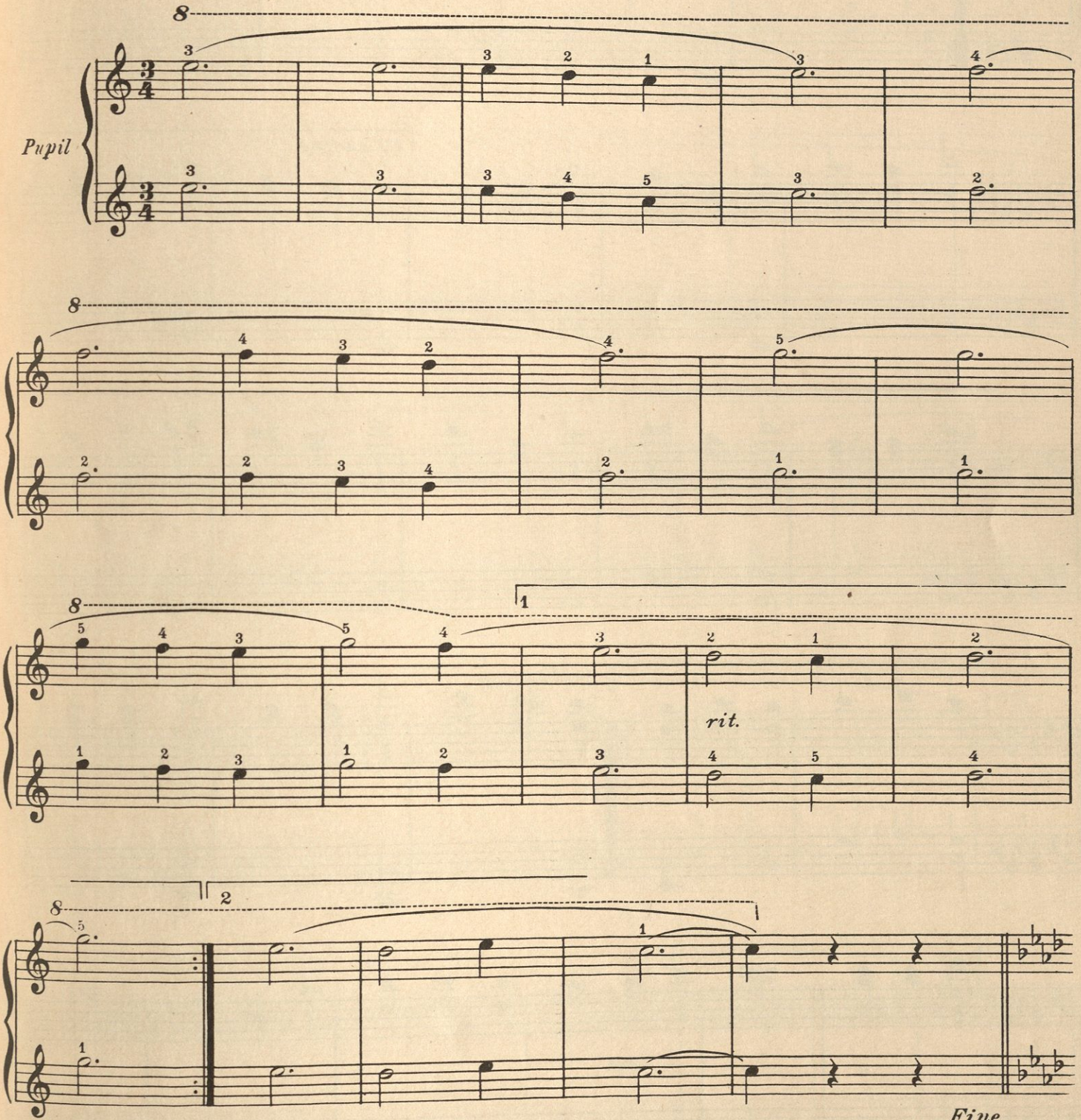


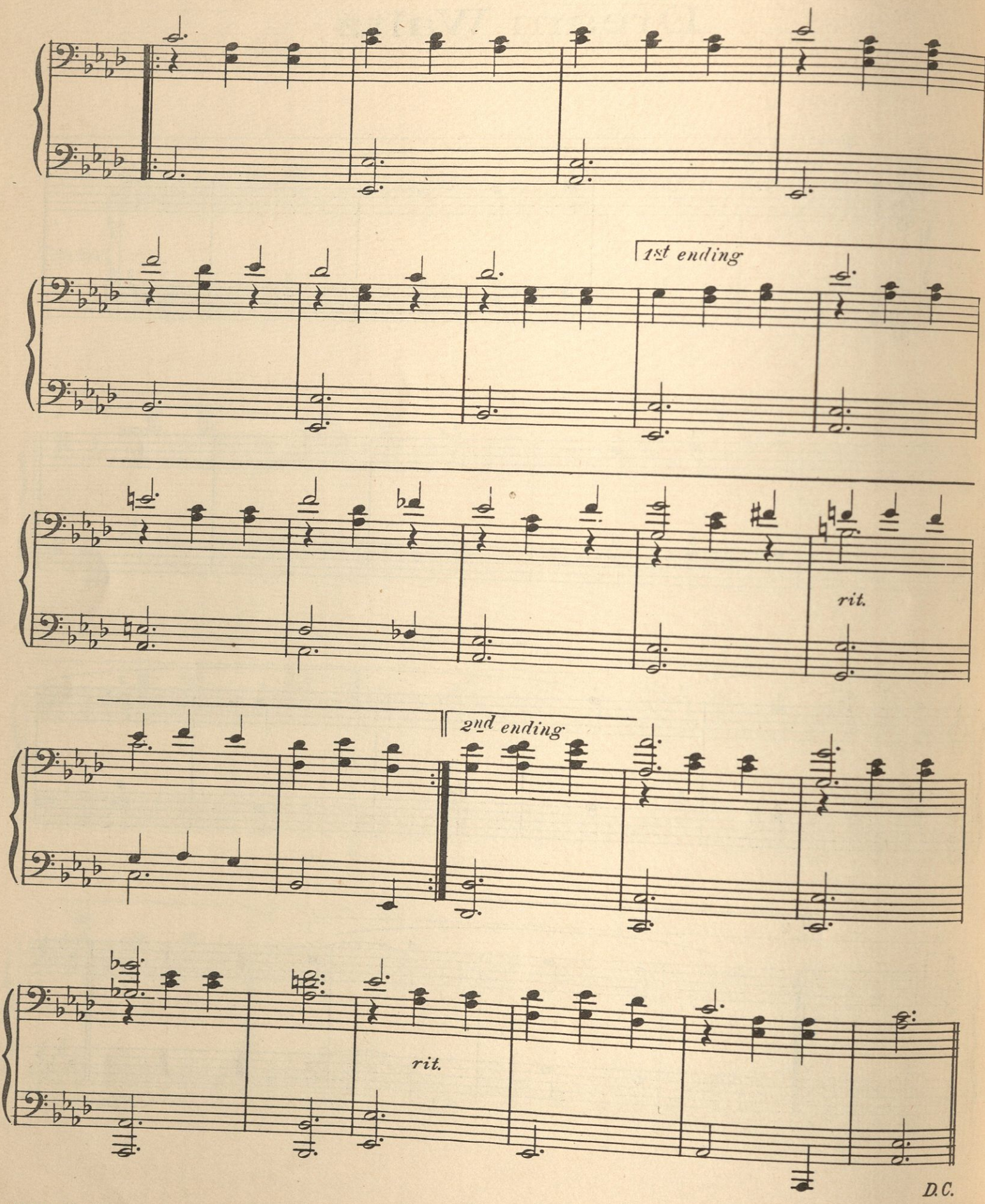


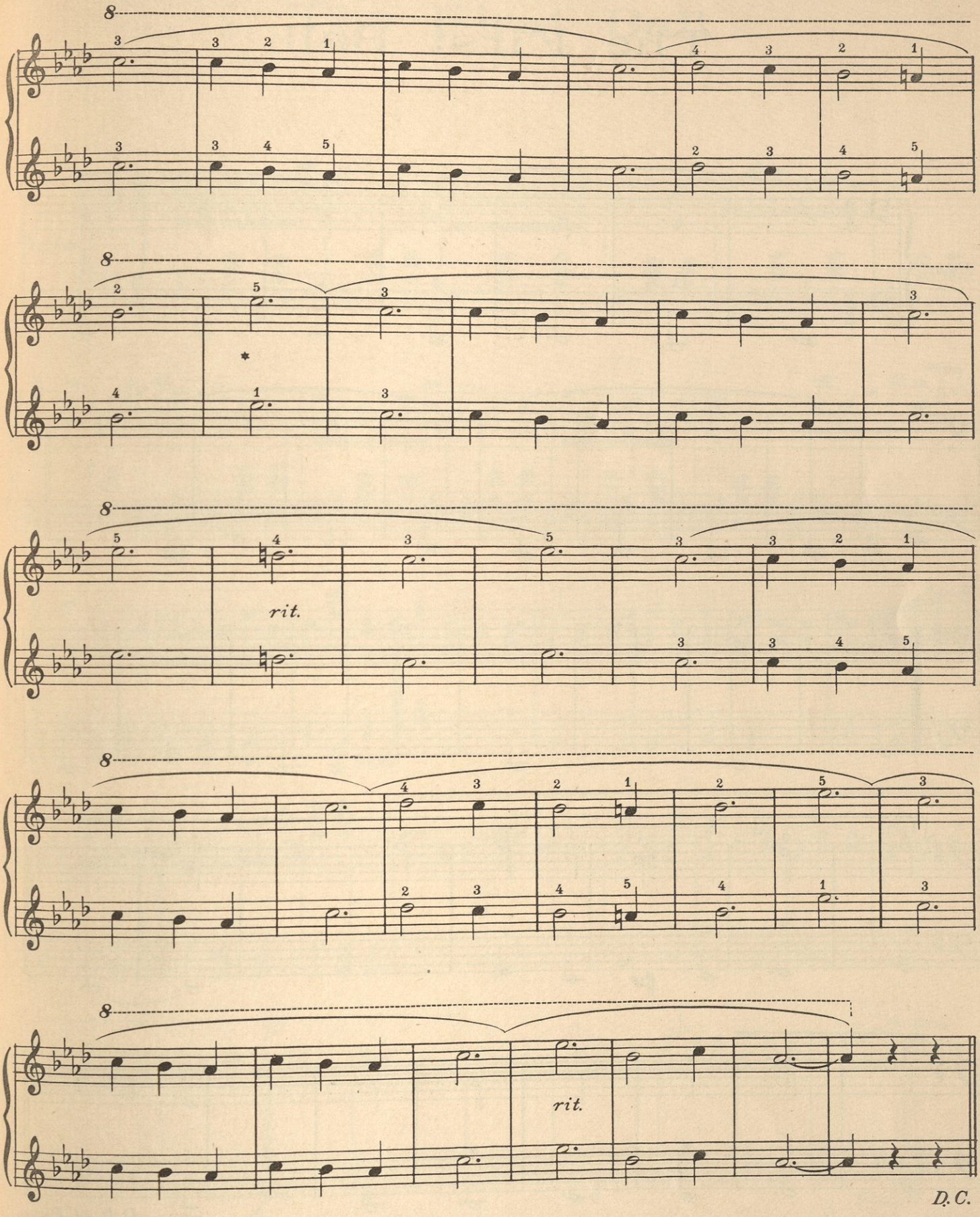
Dream Waltz



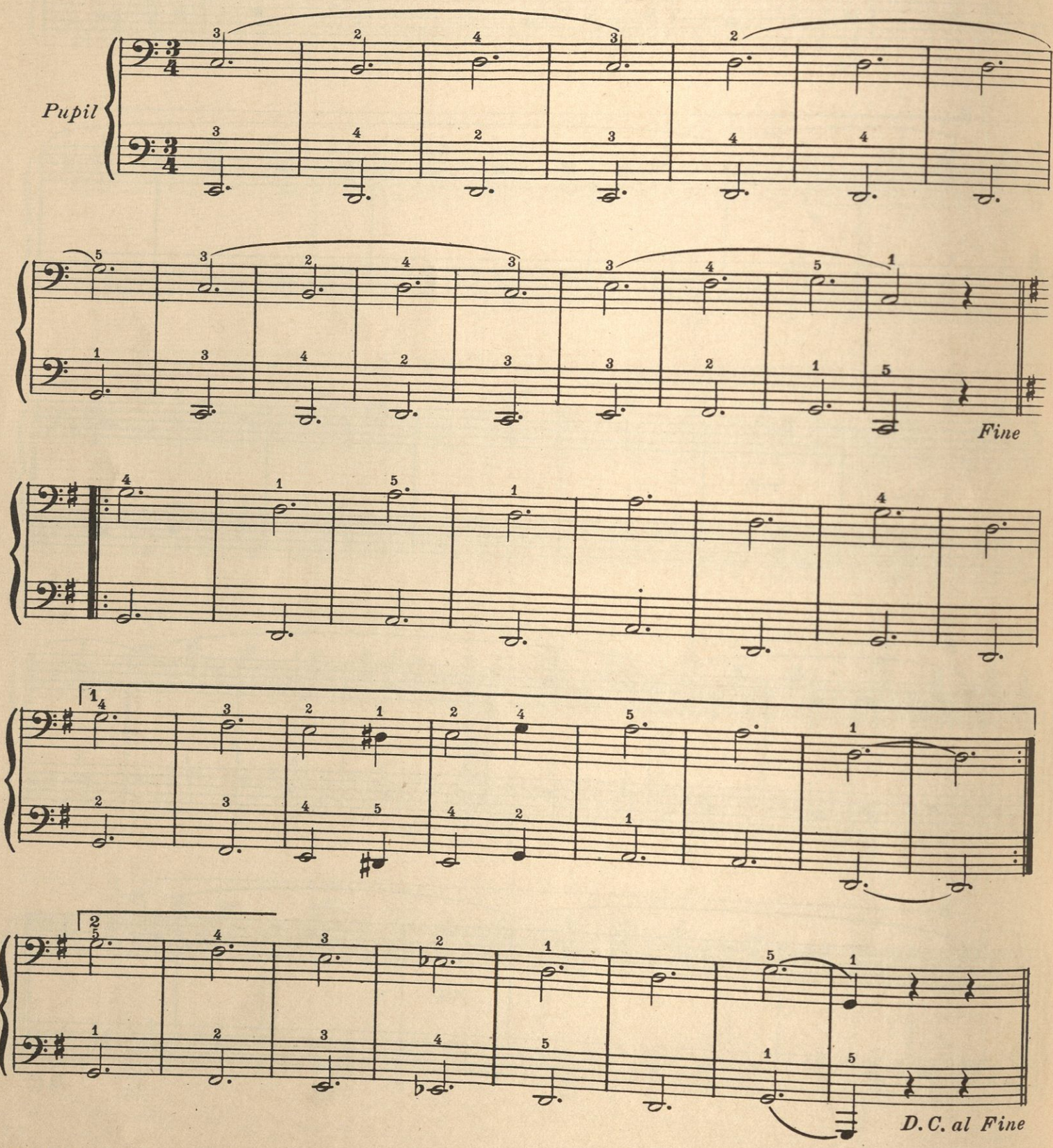
Dream Waltz



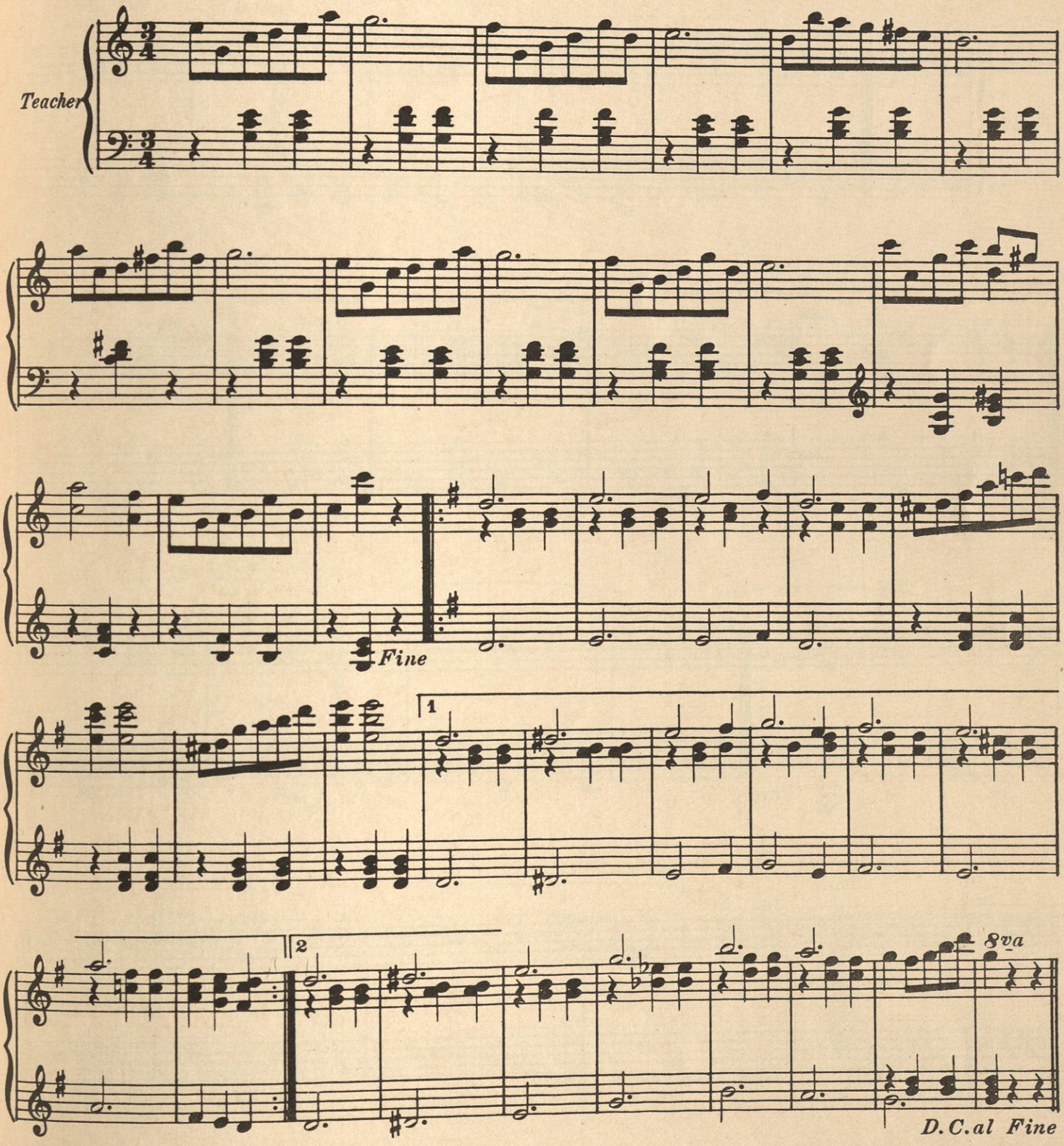

1st ending
rit.
2nd ending
rit.
D.C.


8
rit.
8
rit.
D. C.

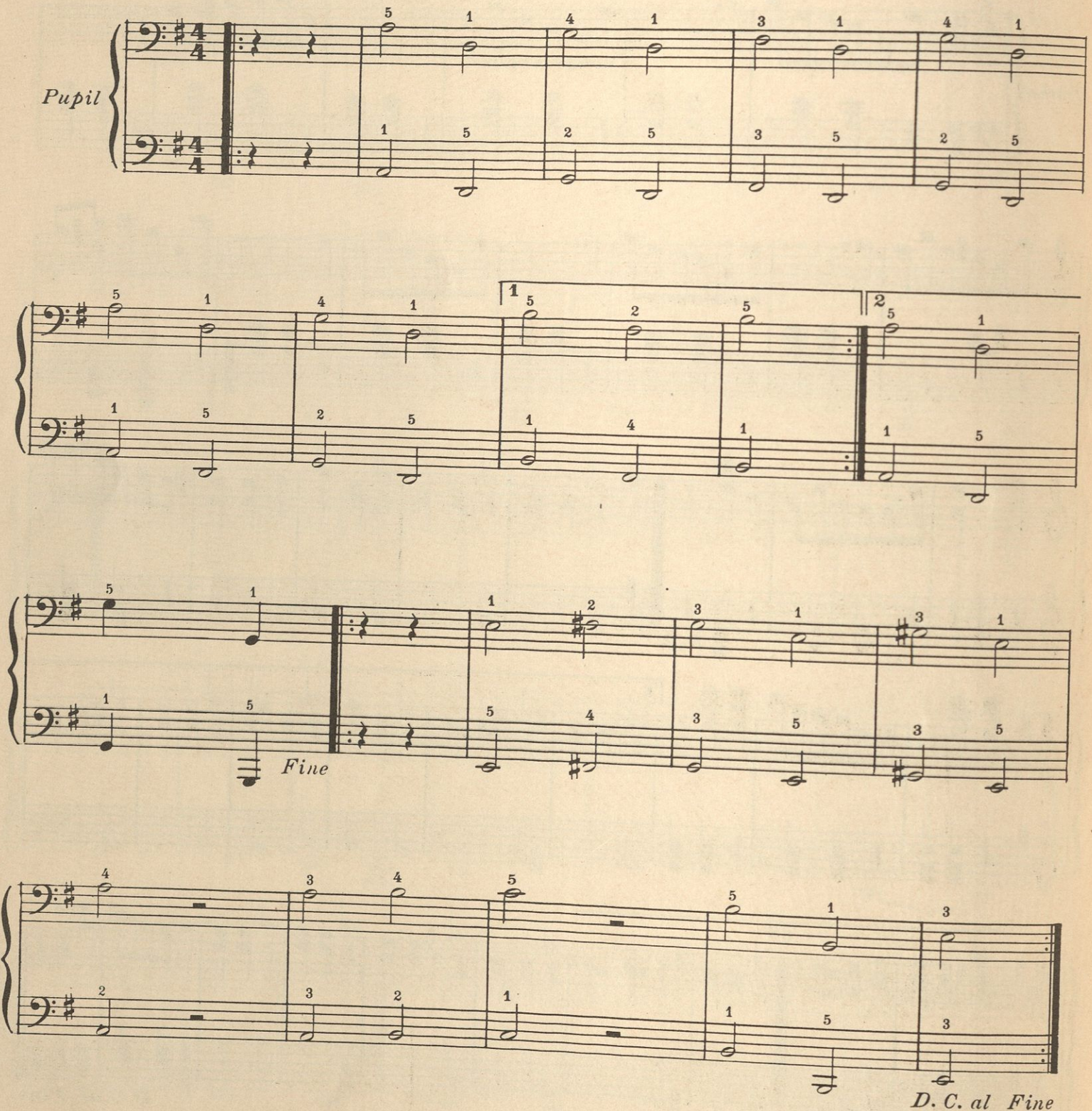
The First Ball



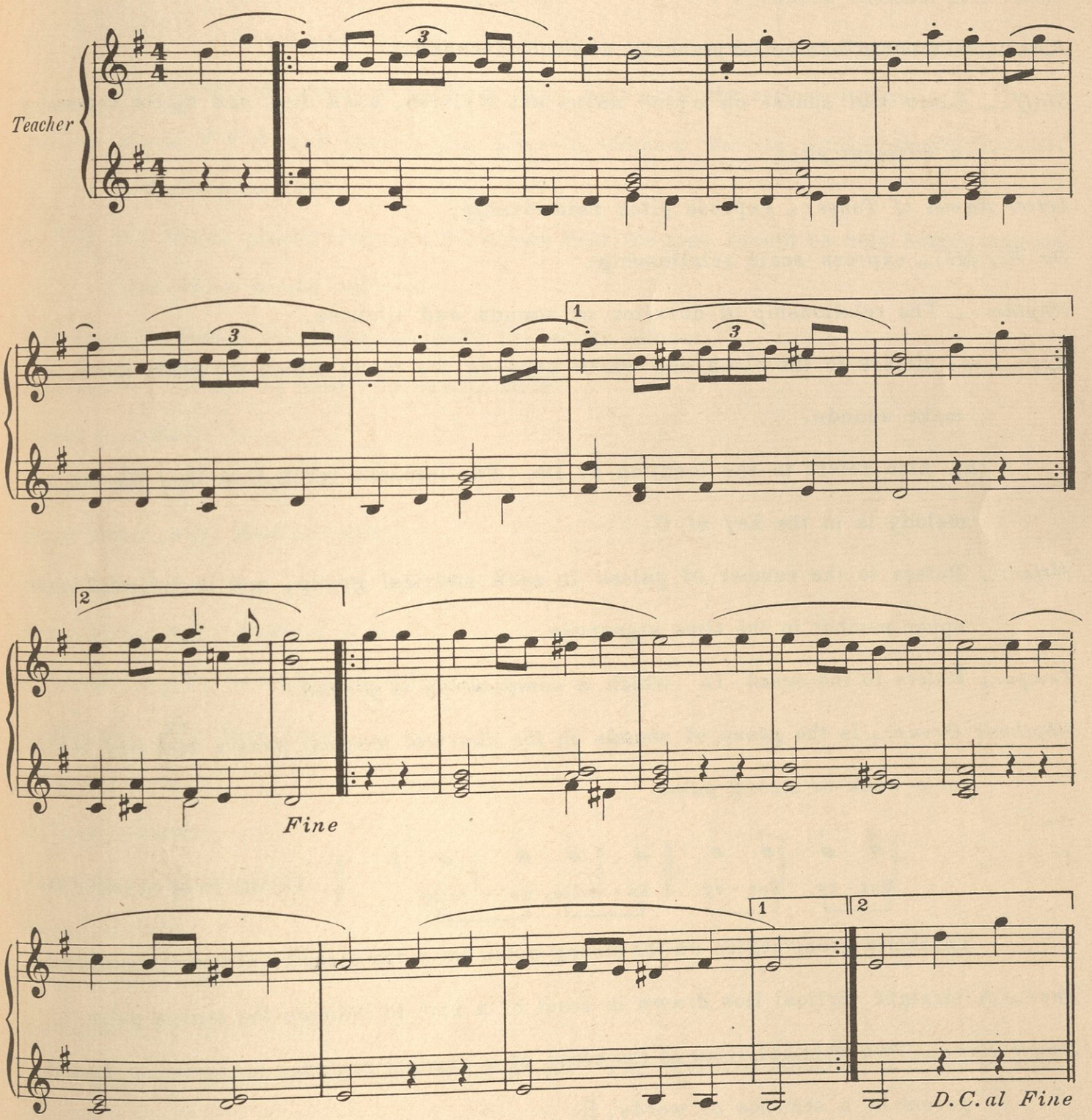
The First Ball



Gavotte



Gavotte



18461-54

A List Of Simply Defined Musical Terms For Reference

Tone : _ A musical sound.

Note : _ A written symbol expressing a musical sound.

Staff: _ Lines and spaces on which notes are written, each line and space expressing a different pitch.

Letter Names of Tones: _ express pitch relationship.

Do, Re, Mi : _ express scale relationship.

Rhythm : _ The relationship of duration of sounds and silences.

Key : _ (*a*) Refers to the black and white keys on the piano which we press down to make sounds.

(*b*) Also refers to the location of Do. For instance when C is Do, we say a melody is in the key of C.

Meter: _ Refers to the number of pulses in each metrical group, and is indicated by the upper number in the time signature.

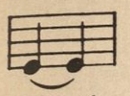
Tempo: _ Refers to the speed in which a composition is played.

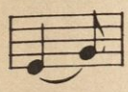
Rhythmic Group: _ Is the group of sounds in the shortest musical motive and may begin on a weak or strong pulse.

In the first example the rhythmic group begins on the strong pulse but in the second it begins on the weak pulse.

Bar: _ A straight vertical line drawn in front of a note to indicate the strong pulse. |

Double Bar: _ Two vertical lines at the close of a musical sentence to serve as does the period in a sentence of words. ||

Tie  A curved line connecting two notes on same degree of staff, indicating that the tone without being sounded a second time, should be prolonged continuously through the time value of both notes.

Slur  A curved line connecting two notes on *different* degrees of staff, indicating that the sound of the first shall last until the second begins.

Staccato Marks are placed over notes to indicate that the sounds should be short and disconnected.

A Hold *:* When placed over a note shows that the tone should be held longer than its time value would indicate.

Ritardando: _ Means to gradually make the tempo slower.

Accelerando: _ Means to make the tempo faster.

Piano _ ***p*** *:* _ Soft.

Pianissimo _ ***pp*** *:* Very soft.

Mezzo piano _ ***mp*** *:* Medium soft.

Forte _ ***f*** *:* Loud.

Mezzo forte _ ***mf*** *:* Medium loud.

Sforzando _ ***sfz*** *:* Suddenly loud.

Fortissimo _ ***ff*** *:* Very loud.

Allegro: _ Fast.

Andante: _ Slow.

Allegretto: _ A little fast.

Vivace: _ Lively.

Largo: _ Very slow.

Andantino: _ A little slow.

These are a few of the terms most in use. For advanced students, a dictionary of musical terms is necessary.

MUSIC EDUCATION MATERIALS

CREATED BY

Jessie L. Gaynor and Dorothy Gaynor Blake

Educational and Recreational Books for Juvenile Piano Students

A METHOD FOR THE PIANO

For Little Children — **By Jessie L. Gaynor**

Published late in Mrs. Gaynor's career this book really is a transcription to the printed page of her successful plan of teaching by which little children quickly comprehend the beginnings of piano playing. Includes interesting pieces and teacher and pupil duets. Price, $1.00.

MINIATURE MELODIES

For the Young Pianist

In 3 Volumes — **By Jessie L. Gaynor**

The very first supplementary material for tiny tots studying the piano starts Vol. 1; some are pieces of only 8 measures. These pieces are all progressively arranged and in Vols. 2 and 3 of Miniature Melodies the selections reach well into the second grade. Price, 75 cents, each volume.

FINGER PLAYS

Elemental Hand and Finger Exercises

By Jessie L. Gaynor

A half dozen games, with interesting and descriptive verses and charming tunes, for use in teaching hand position and finger movements. Numerous illustrations accompany the descriptions.

Price, 60 cents.

FIRST PEDAL STUDIES

By Jessie L. Gaynor

This is probably the most frequently used of Mrs. Gaynor's educational works for very young piano students. It gives the juvenile the fundamental work in pedal technic which must prepare for the further study as an advanced student and does so in an understandable manner, interesting to the pupil. This book may be taken up in the second grade.

Price, 60 cents.

MINIATURE DUETS FOR TEACHER AND PUPIL

By Jessie L. Gaynor

Fascinating little four-hand numbers that supply sight reading material for tiny tots. Some have the pupil's part in the *Primo*, others in the *Secondo*. The pupil's part is printed in special large-size notes, almost all of the pieces remaining in the five-finger position throughout.

Price, 75 cents.

MINIATURE MELODIES FOR TWO

Melodies by Jessie L. Gaynor

Arr. by Dorothy Gaynor Blake

These are duets for two players of equal grade. They will be found valuable for use as first recital material. Among them are four-hand arrangements of some of Mrs. Gaynor's most popular piano pieces. Grade 2. Price, 75 cents.

A DUET BOOK

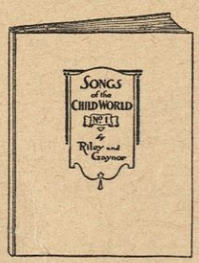
For Teacher and Pupil — **By Dorothy Gaynor Blake**

A book of four-hand numbers for first grade pupils of more mature age, or those whose home environment has created an appreciation of good music. The teacher's part is full and rich harmonically while the pupil's part, sometimes in the treble, sometimes in the bass, always is interesting.

Price, 75 cents.

Song Books for Children

SONGS OF THE CHILD WORLD



Three Volumes

By Alice C. D. Riley and Jessie L. Gaynor

The most popular collections of children's songs published. For years these have been used in the home, in the kindergarten, in primary classes in public and private schools, and in juvenile clubs and societies. The songs are classified for various seasons and occasions, for various activities in the life of a child. They are educational, recreational, yes, and even devotional, as several sacred songs for Sunday school groups are included. Cloth bound.

Price, $1.25 each.

SONGS OF MODERN CHILD LIFE

By Jessie L. Gaynor and Dorothy Gaynor Blake

This book, the last work of Mrs. Gaynor, has groups of juvenile songs devoted to health, safety, science and invention, the home and community relationship. These were suggested by the Council of Public Safety and the Child Health Organization of America. Cloth bound. Price, $1.00.

HEALTH SONGS

By Jessie L. Gaynor and Dorothy Gaynor Blake

These eleven songs are those listed under the above captioned classification in "Songs of Modern Child Life," and published in an inexpensive paper-bound book for convenience and economy in distributing copies to children and parents.

Price, 25 cents.

SONGS AND SHADOW PICTURES

By Jessie L. Gaynor

A little art-music book of songs for children. The verses were contributed by Rachel Barton Butler and the shadow picture illustrations are in free-hand paper cutting by Susanne Fenimore Tyndale. Makes a most delightful gift book for youngsters.

Price, 75 cents.

SACRED SONGS FOR LITTLE CHILDREN

By Jessie L. Gaynor

Here is a fine collection of devotional songs for children to sing, not only in Sunday school, but at home and in school on weekdays as well. The index is classified for various occasions and purposes.

Price, 75 cents.

THE JOHN CHURCH COMPANY

THEODORE PRESSER CO., Distributors

1712 CHESTNUT STREET, PHILADELPHIA, PA.

Cantatas, Operettas, Chorus Collections

THE MAGIC WHEEL

An Opera in Two Acts

Book and Lyrics by Alice C. D. Riley

Music by Jessie L. Gaynor

A complete evening's entertainment in this romantic, old-world story, delightful music and clever dance numbers. It calls for a large cast and chorus which may be selected from senior and junior high school students. Vocal Score, $1.50; Stage Manager's Copy, 50 cents.

THE RETURN OF PROSERPINA

Cantata for Female Voices

Book by Alice C. D. Riley

Music by Jessie L. Gaynor

May be given in concert form, but is much more effective if given with actions, costumes and scenery. Requires two soloists and the average girls' chorus of high school age. Vocal Score, 60 cents.

Jessie L. Gaynor's SONGS FOR GIRLS' VOICES

Texts by Alice C. D. Riley

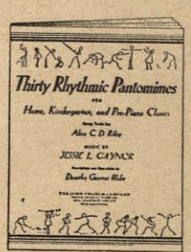
Part songs and unison songs for use in intermediate and high schools or girls' glee clubs. Price, 75 cents.

THIRTY RHYTHMIC PANTOMIMES

Song Texts by Alice C. D. Riley

Music by Jessie L. Gaynor

Descriptions and Illustrations by Dorothy Gaynor Blake



From the celebrated *Songs of the Child World* volumes Dorothy Gaynor Blake has selected for this book thirty most attractive songs. Accompanying each are clever "match-stick" drawings which show the rhythmic action for young people. Besides the rhythmic consciousness developed, the child thus is given early training in music appreciation and group activity work. Mothers, too, can use these rhythmic pantomimes and songs with pre-school children in the home. Suggestions for use of the rhythmics with other songs in the original volumes also are given. Complete texts, of course. Price, $1.25.

Dances and Games

DANCES AND GAMES FOR CHILDREN

The Descriptive Text by Susan Hoffman Gilman

The Silhouettes by Susanne Fenimore Tyndale

The Music by Jessie L. Gaynor

A book for teachers of dancing who wish to make their classes instructive play and formative activity. Ideal for juveniles, for grade school children and for playground groups. Price, $2.00.